

Cyber Drawing AS Visual Rhetoric: Morphology, Topology and Topographies of Vangorder Sculpturotectural Archives

Drawing and the Topos of Trope

Kevin VanGorder

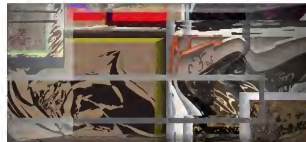


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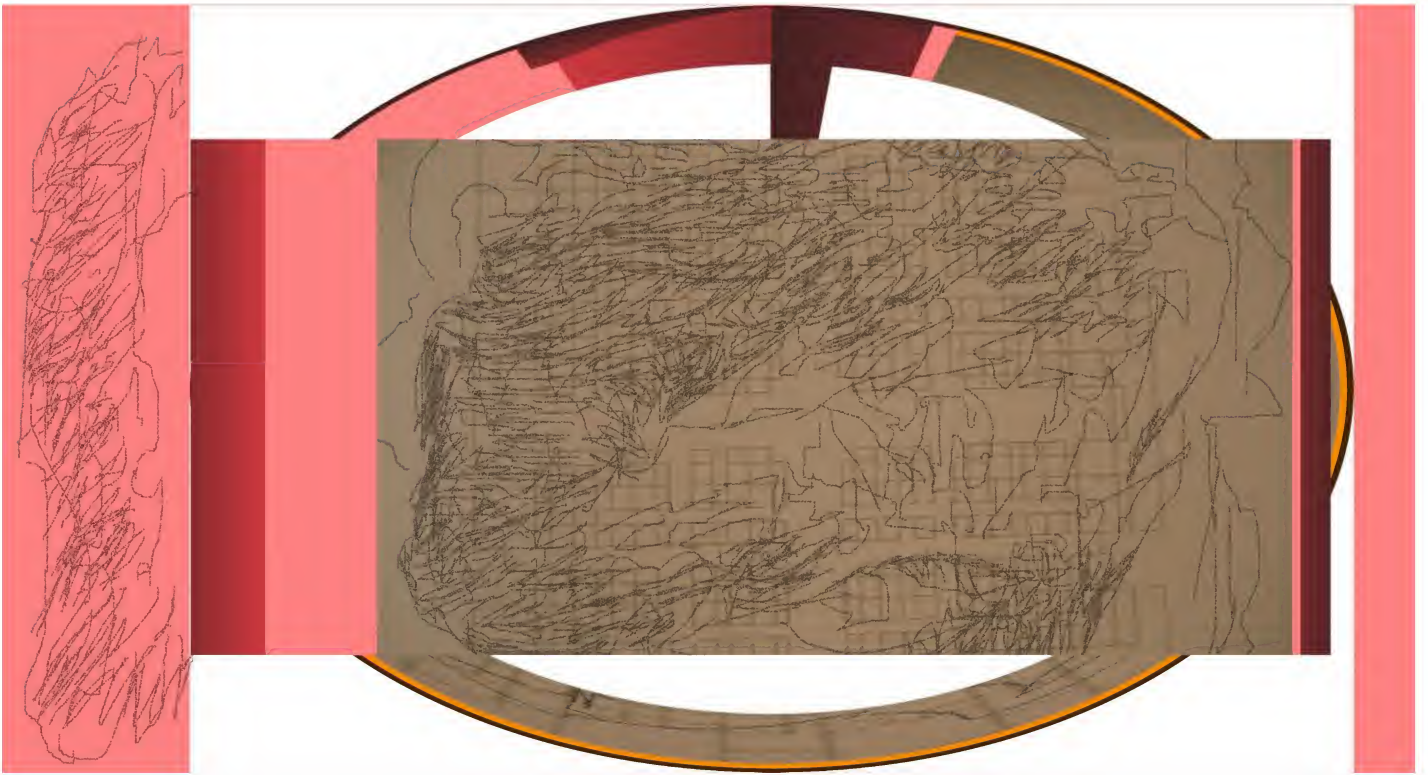
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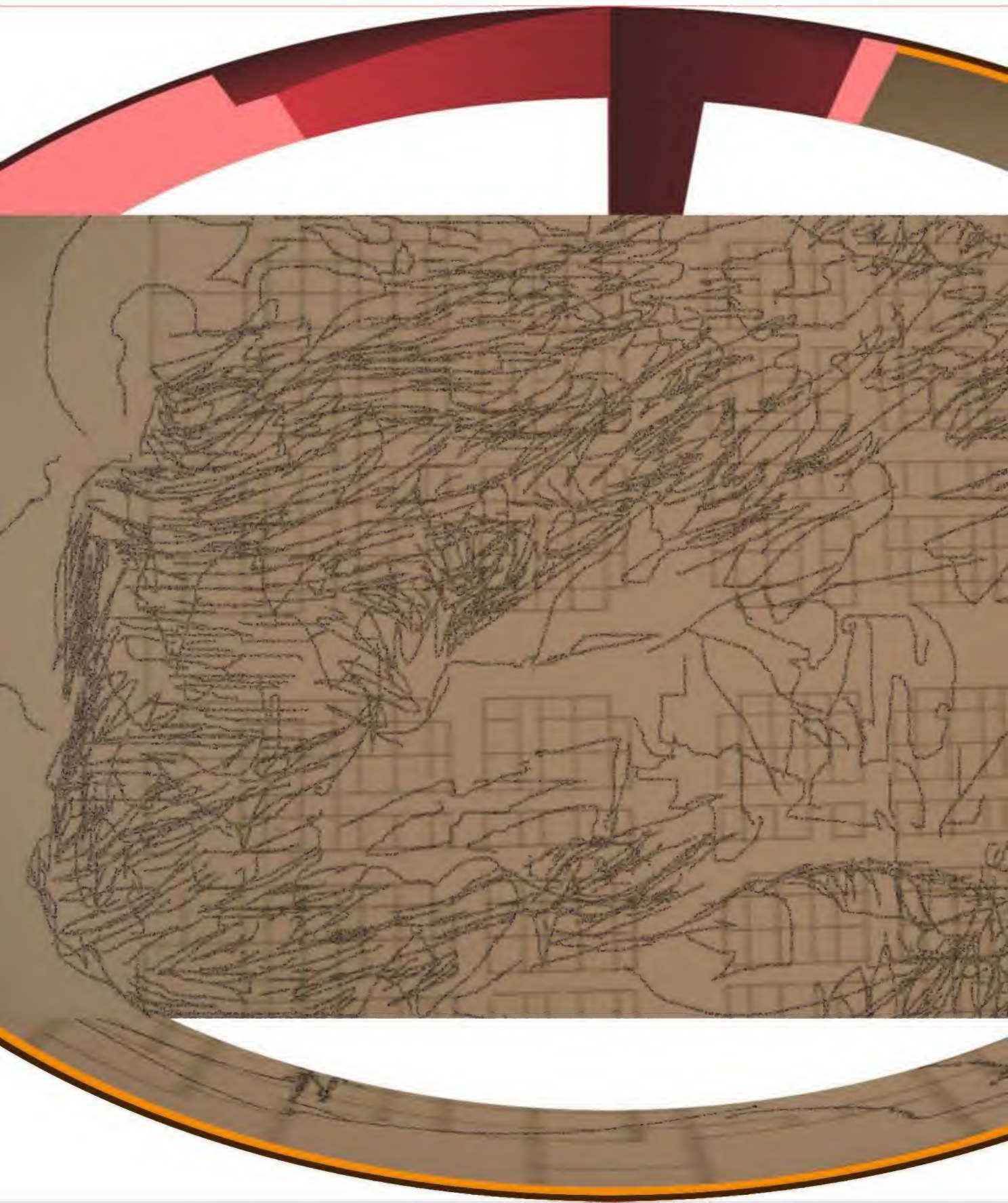




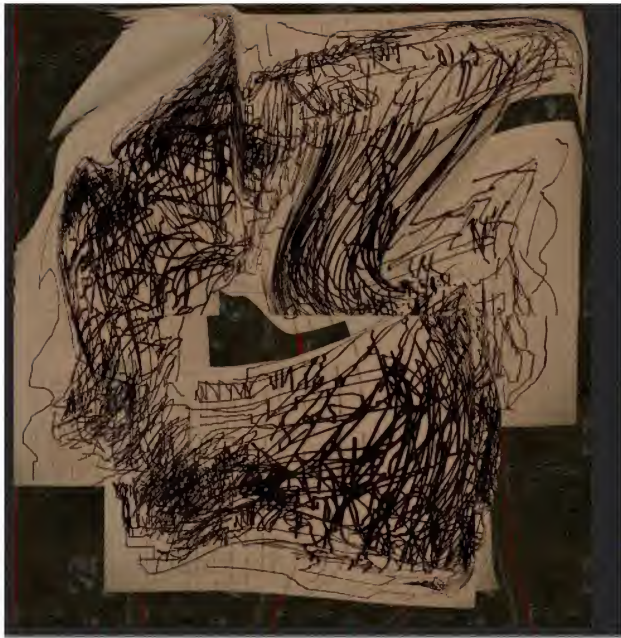




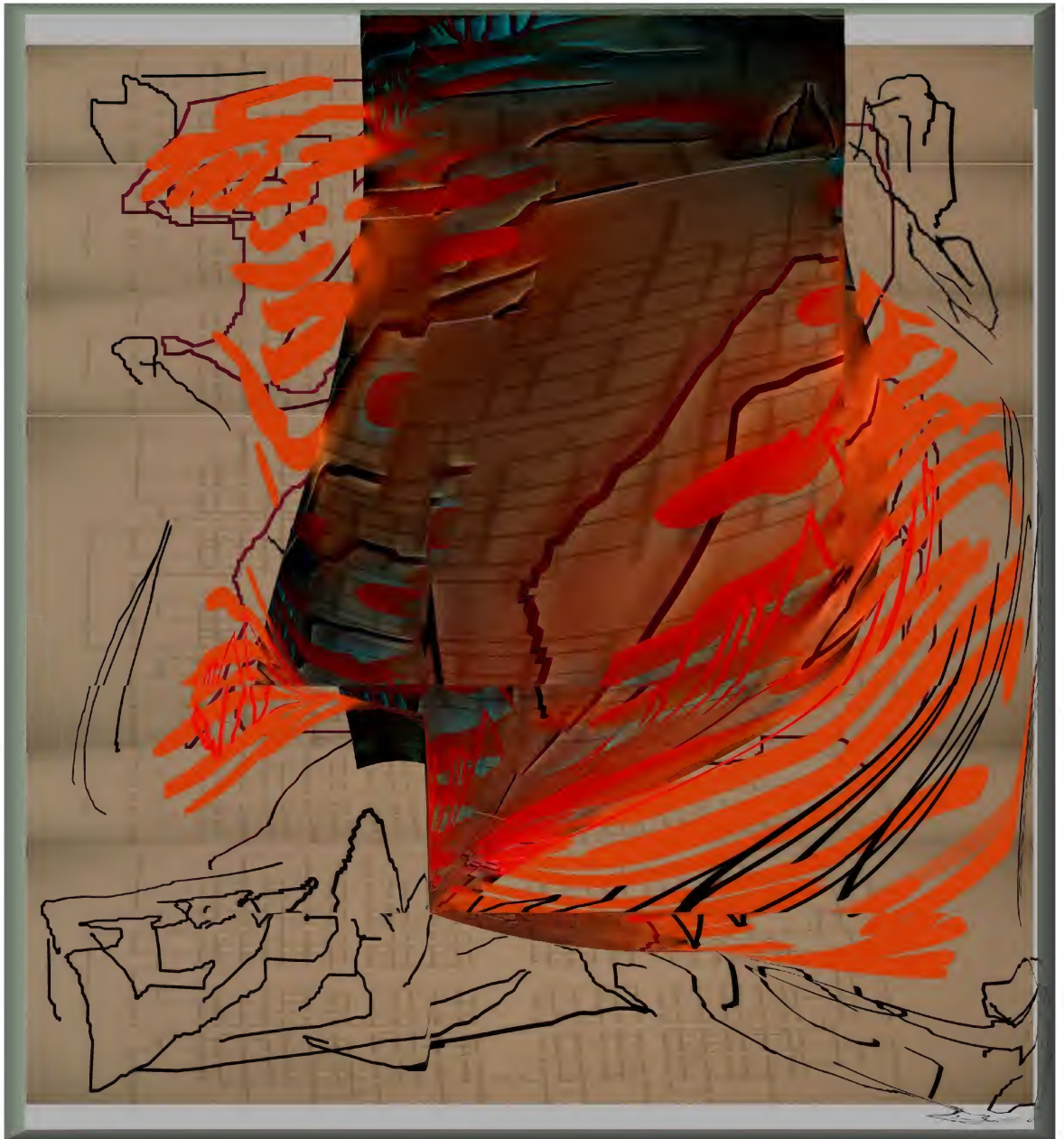


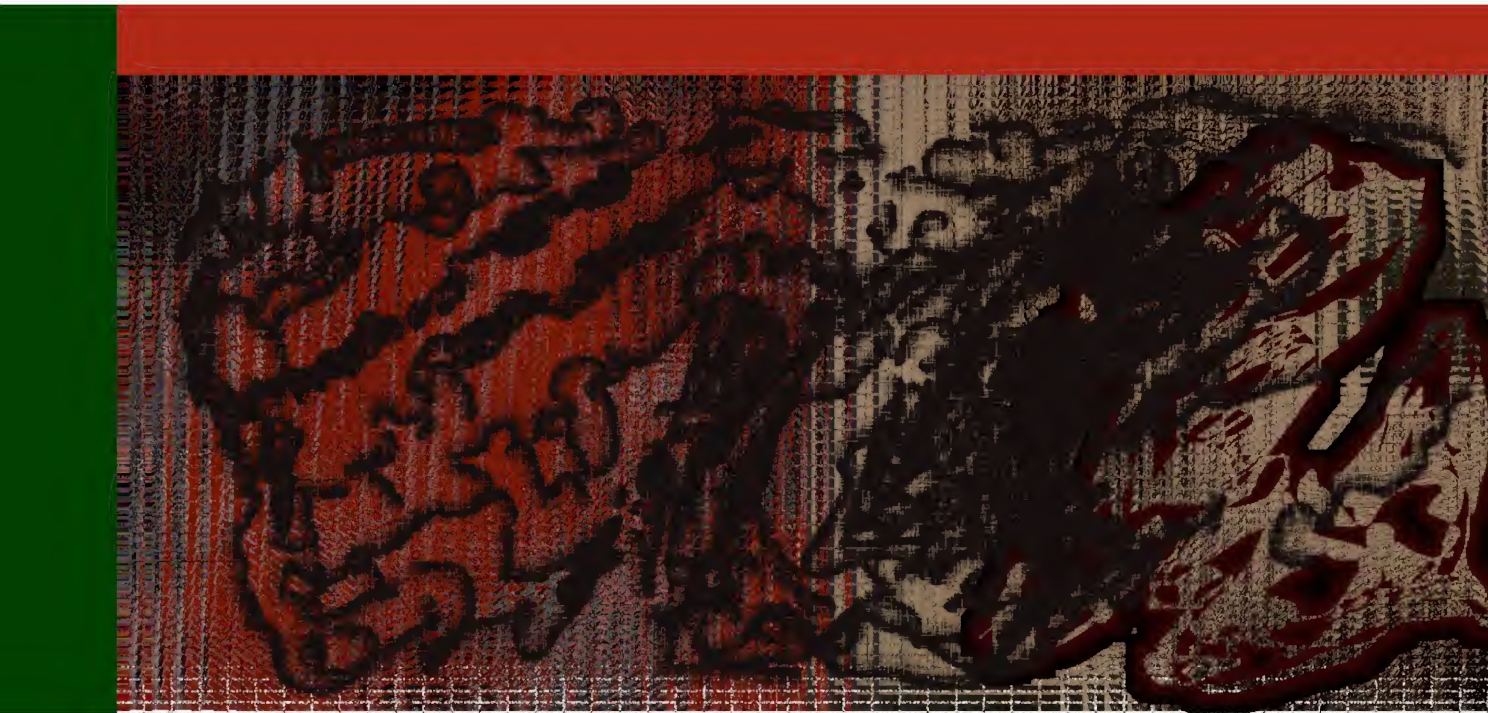


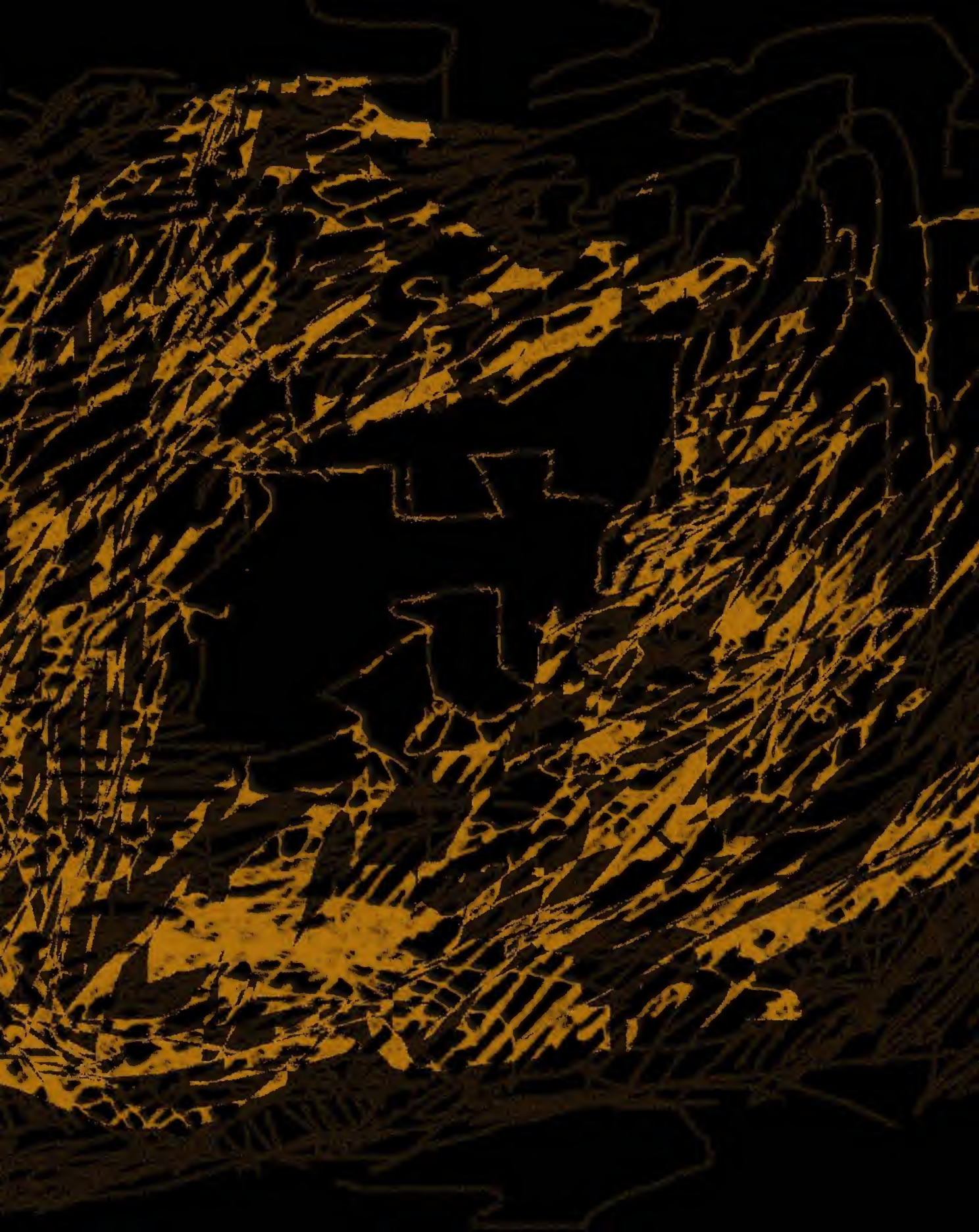








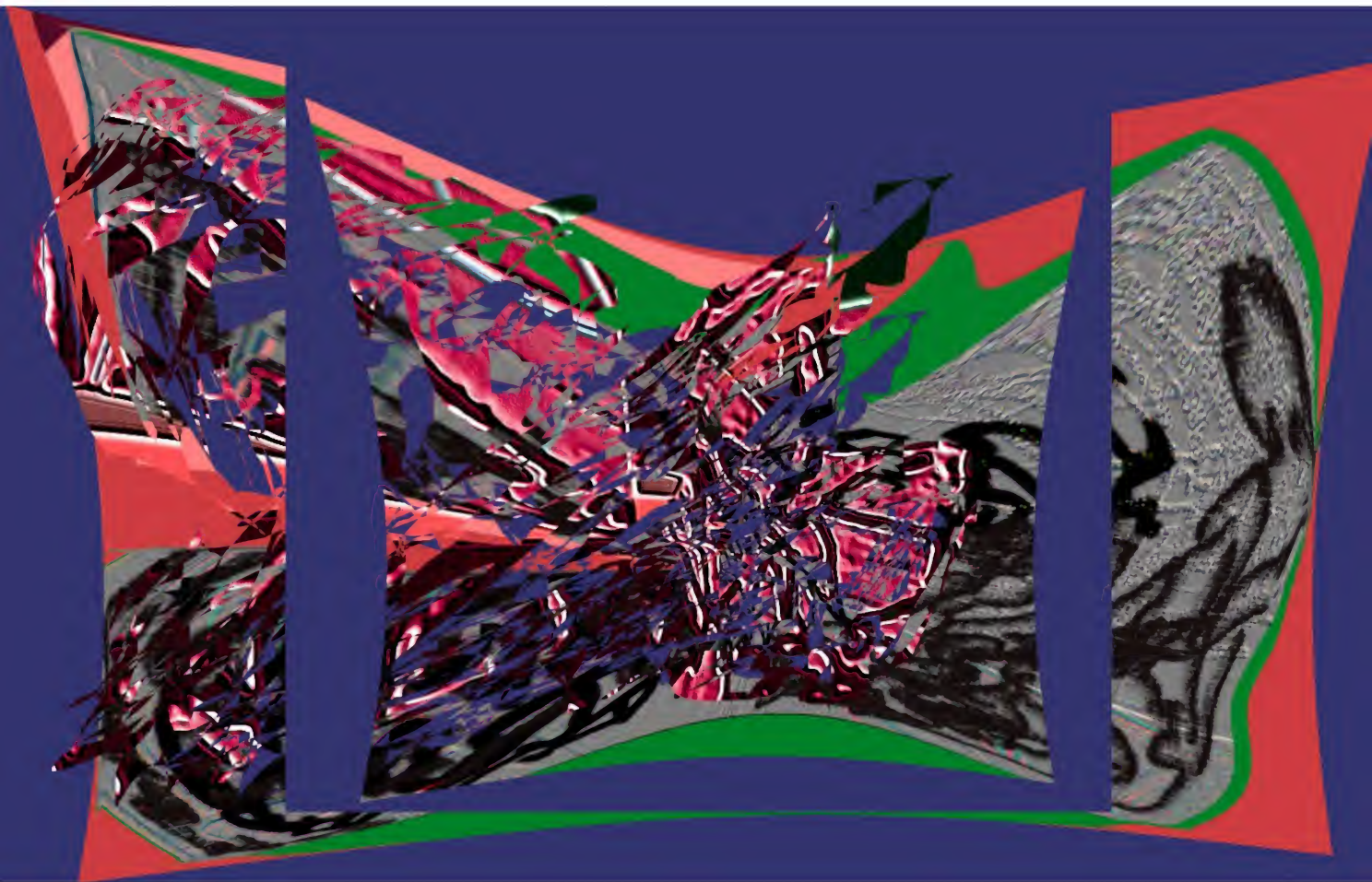


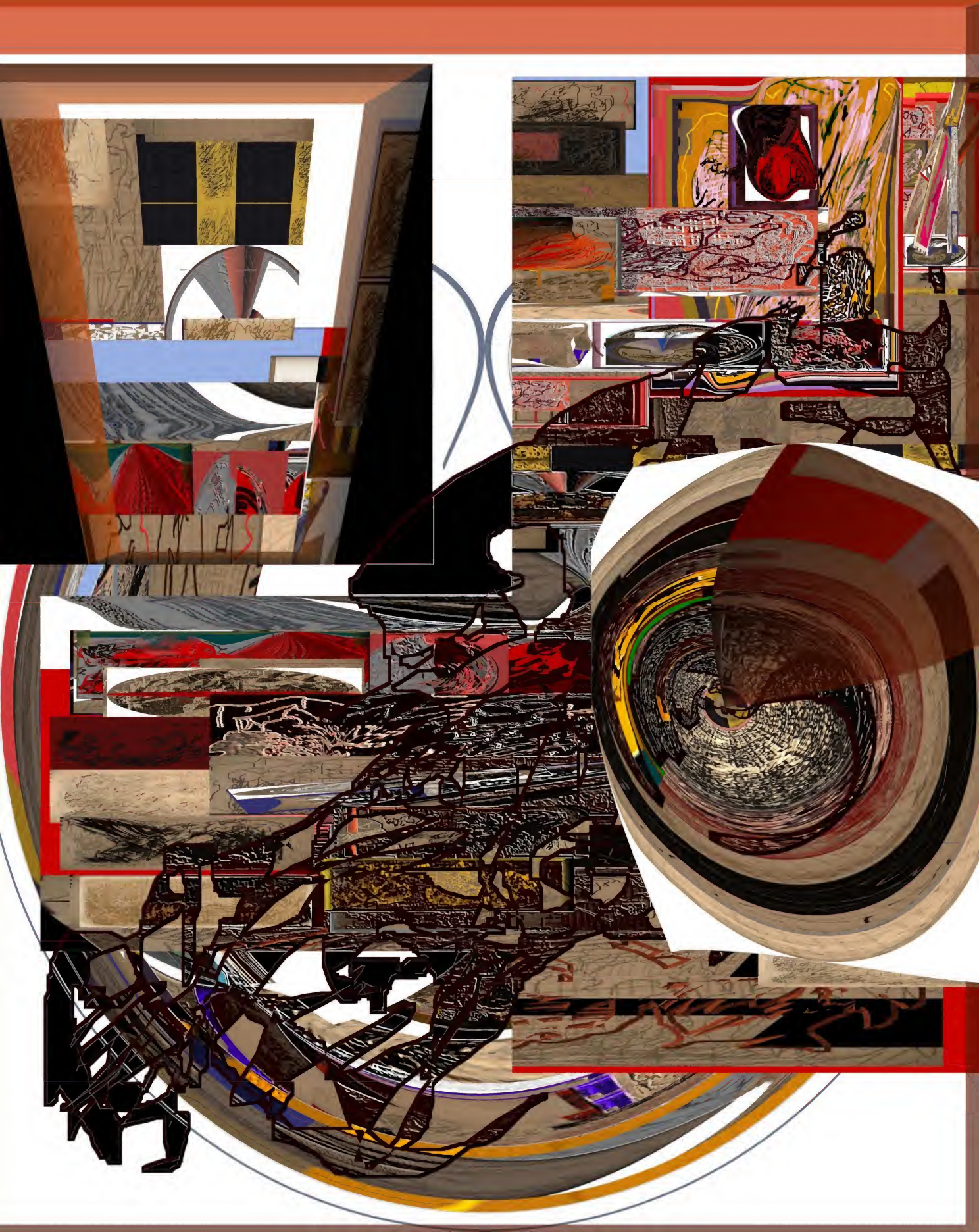




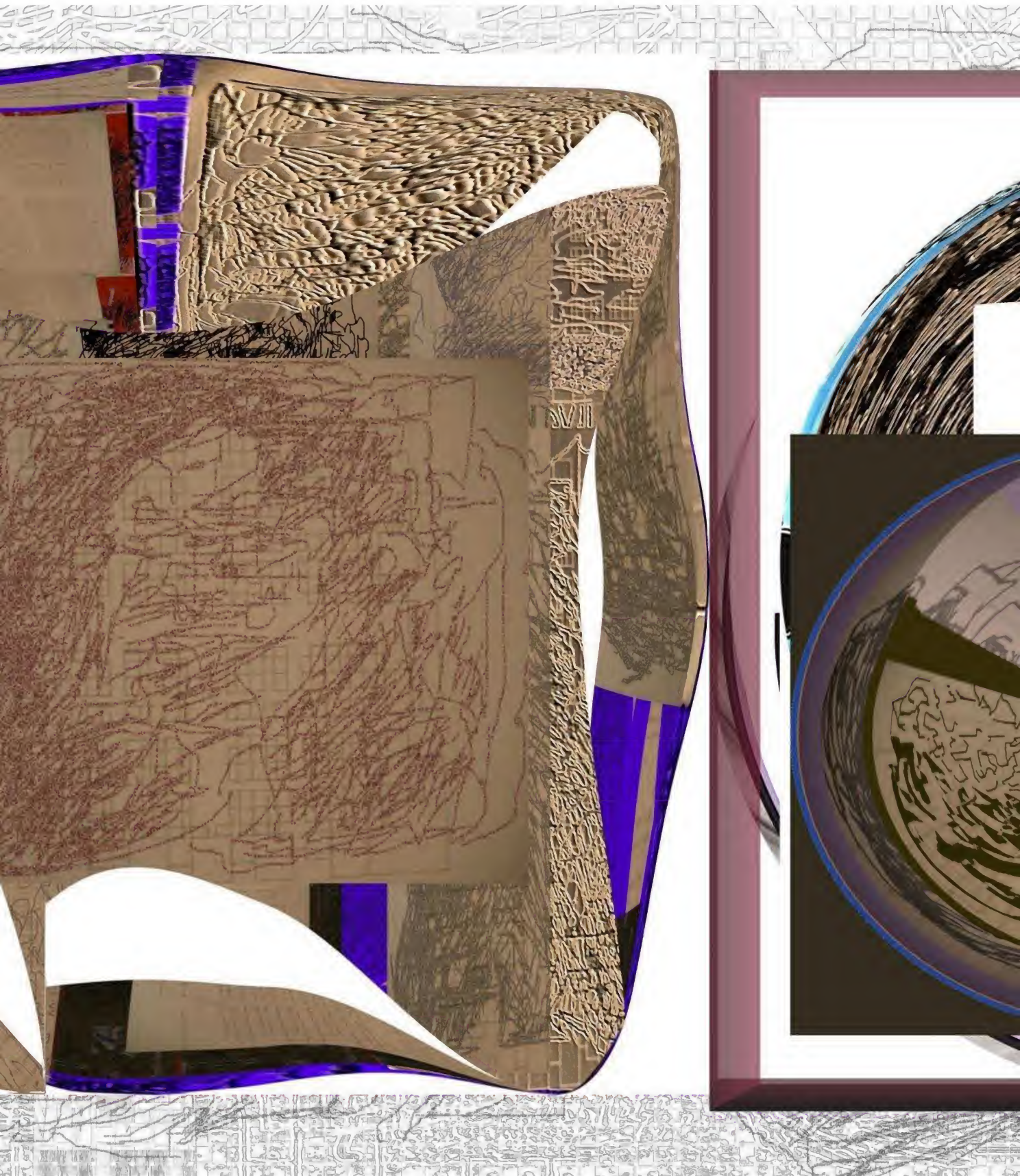


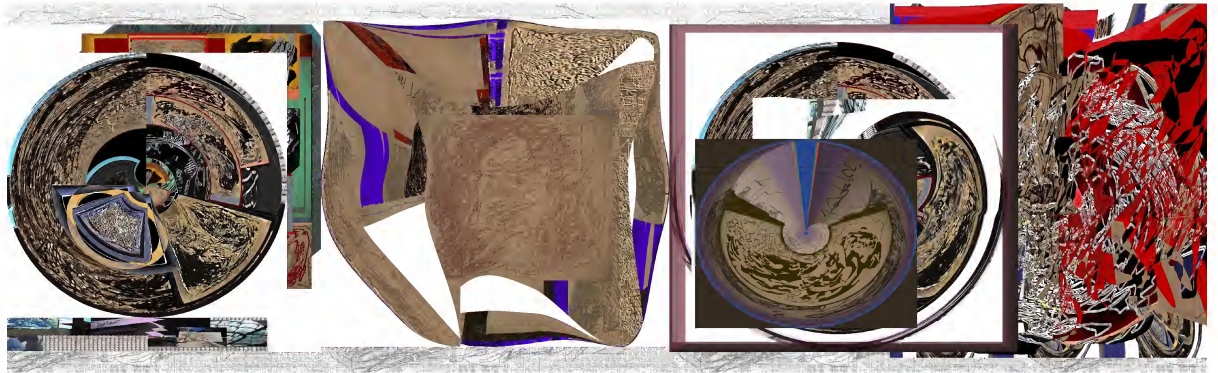


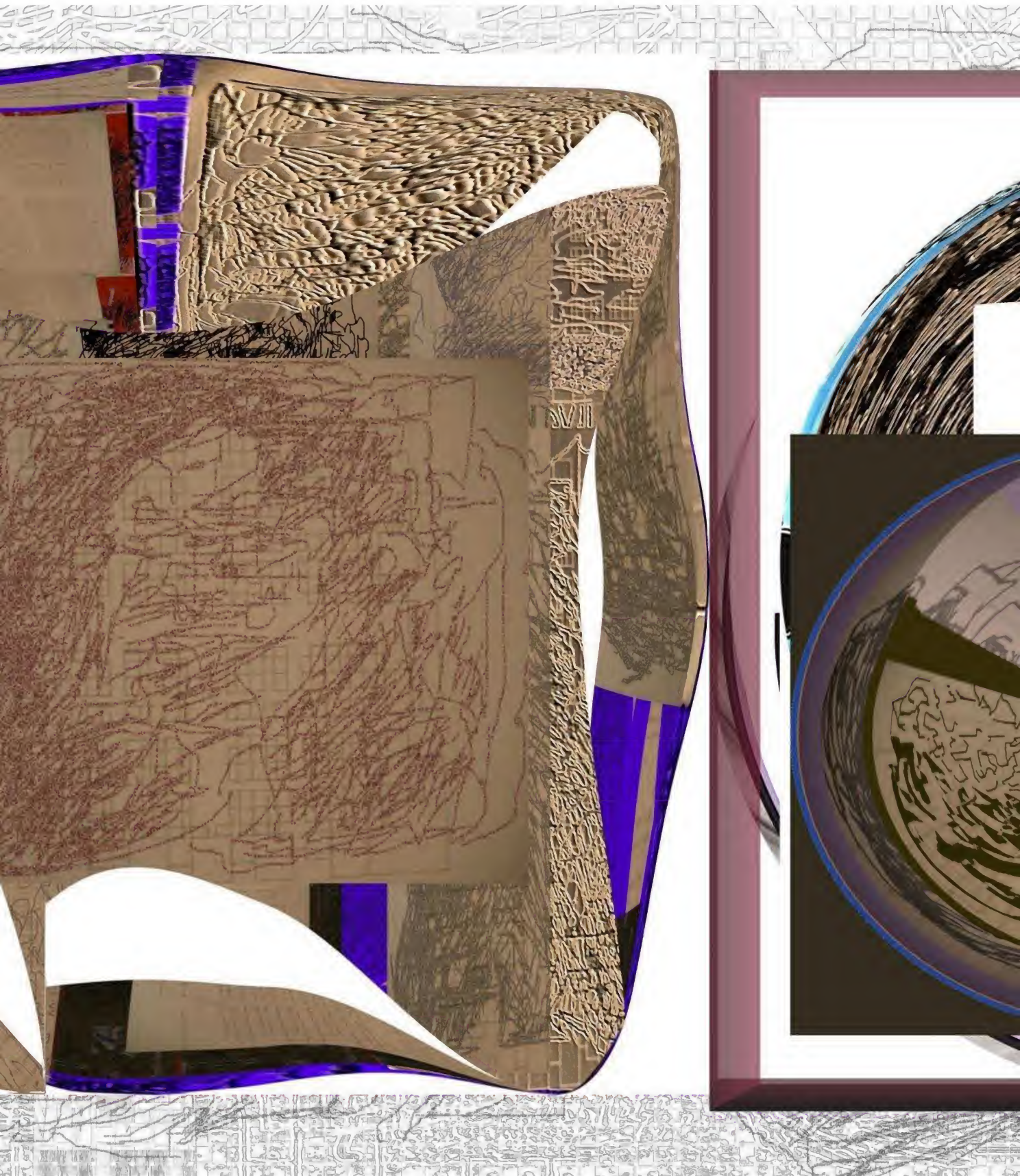


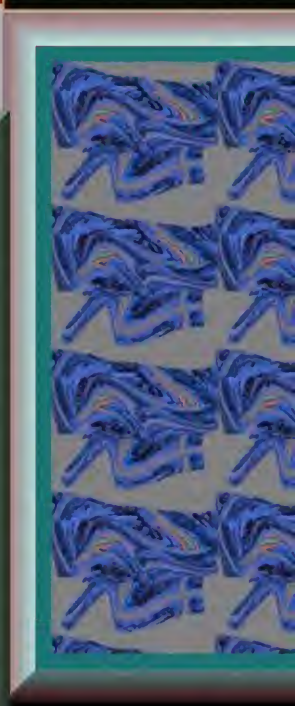
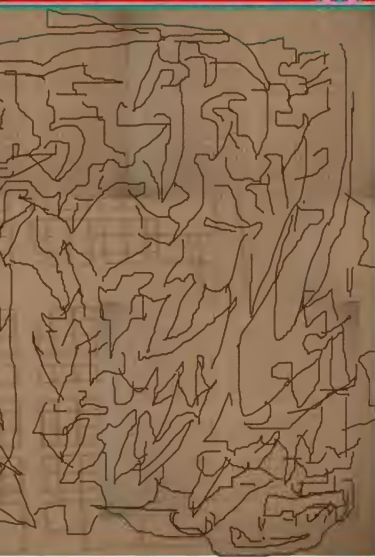


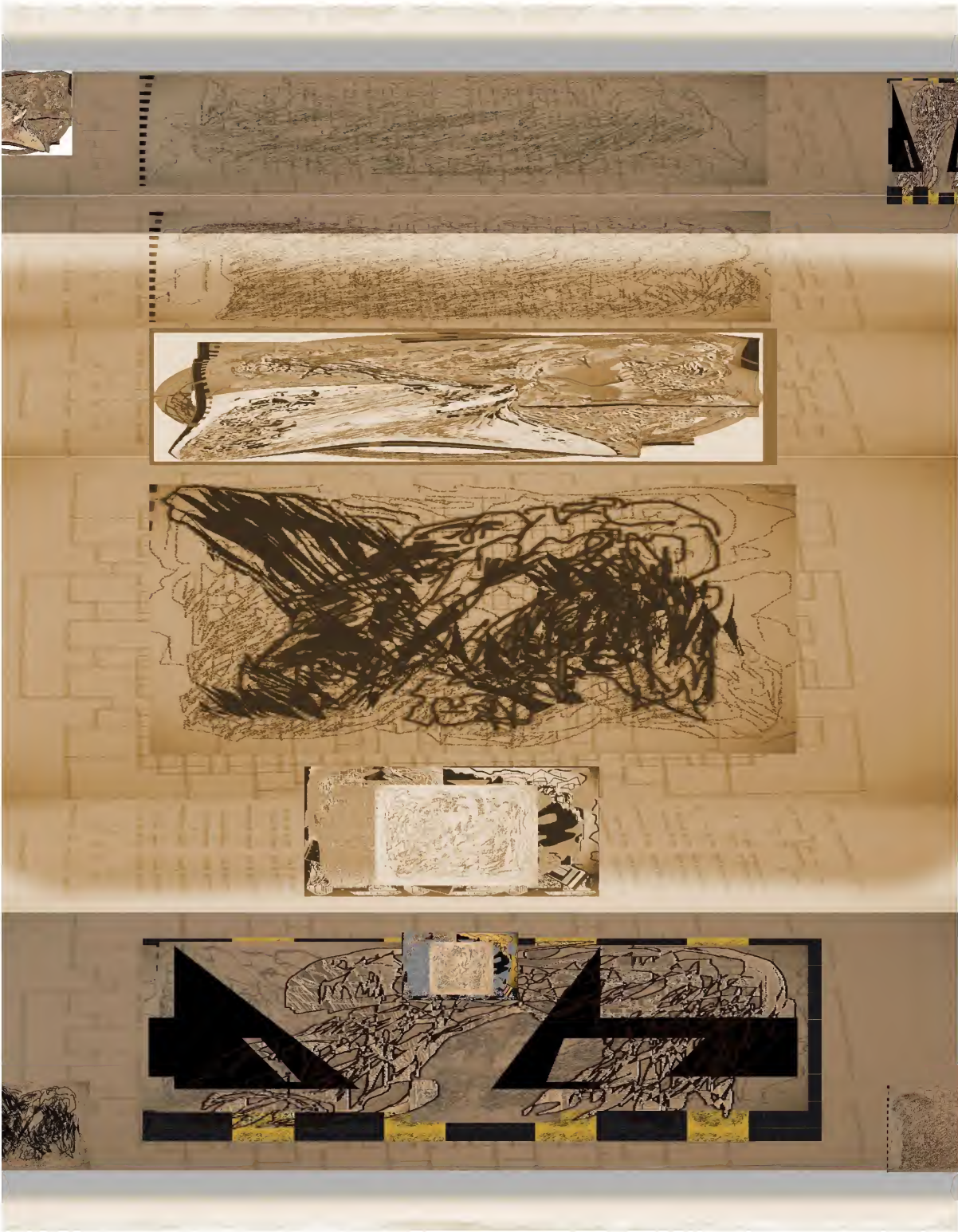


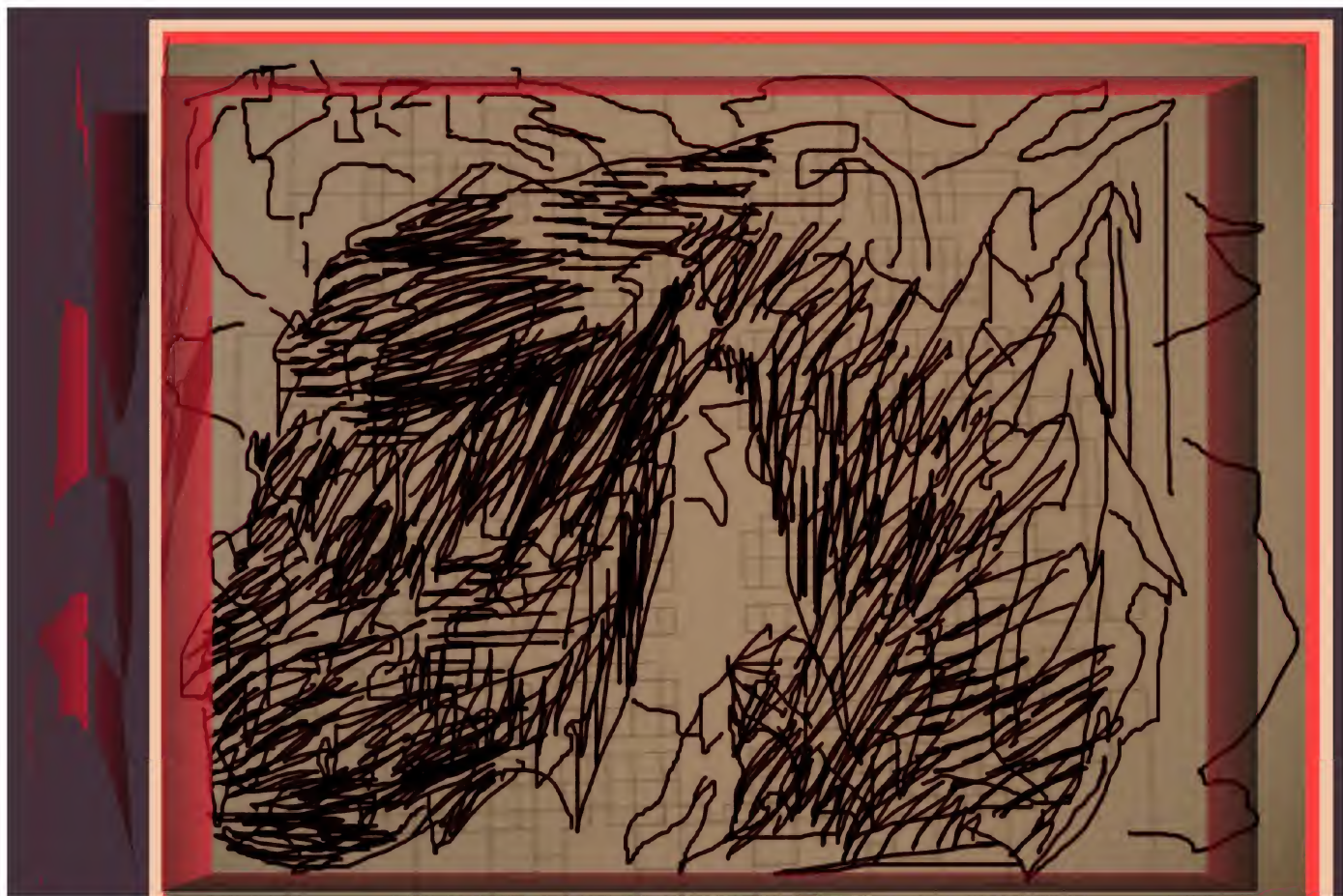


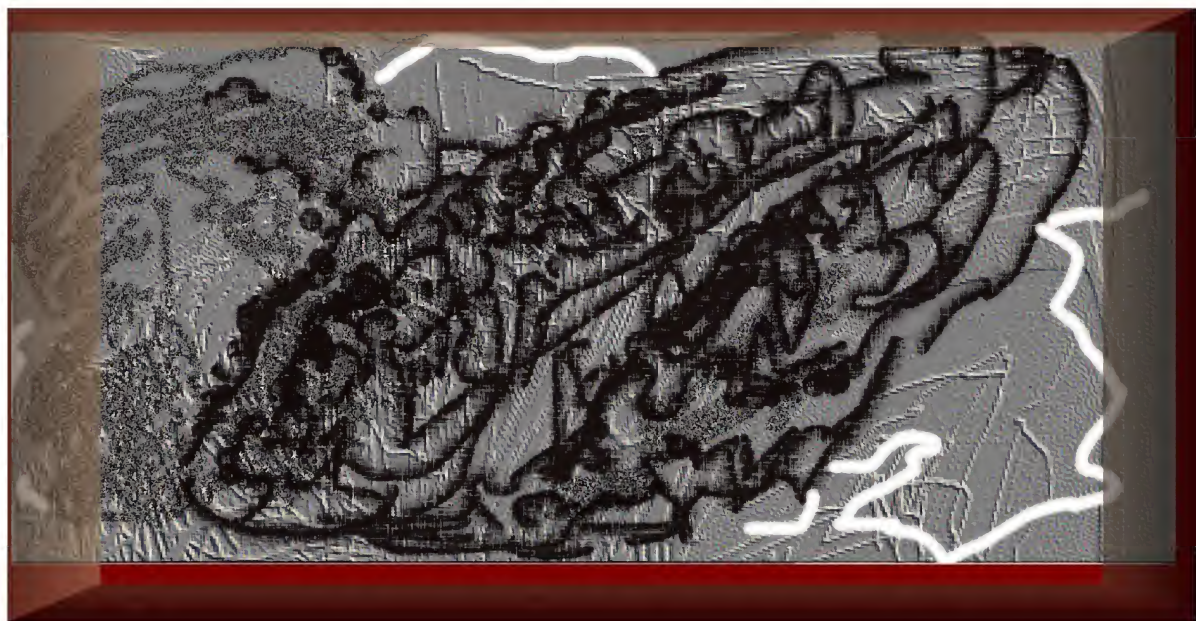


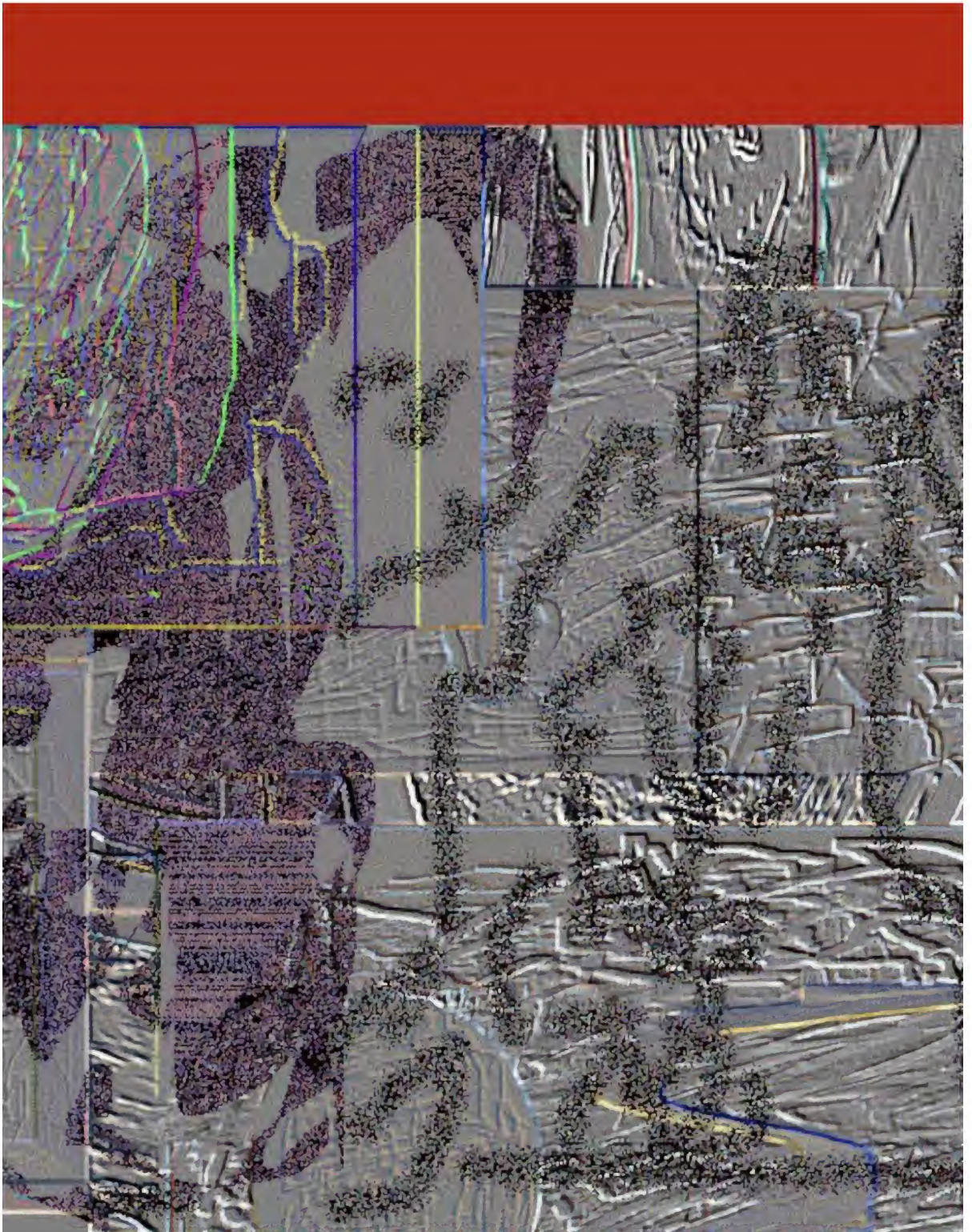


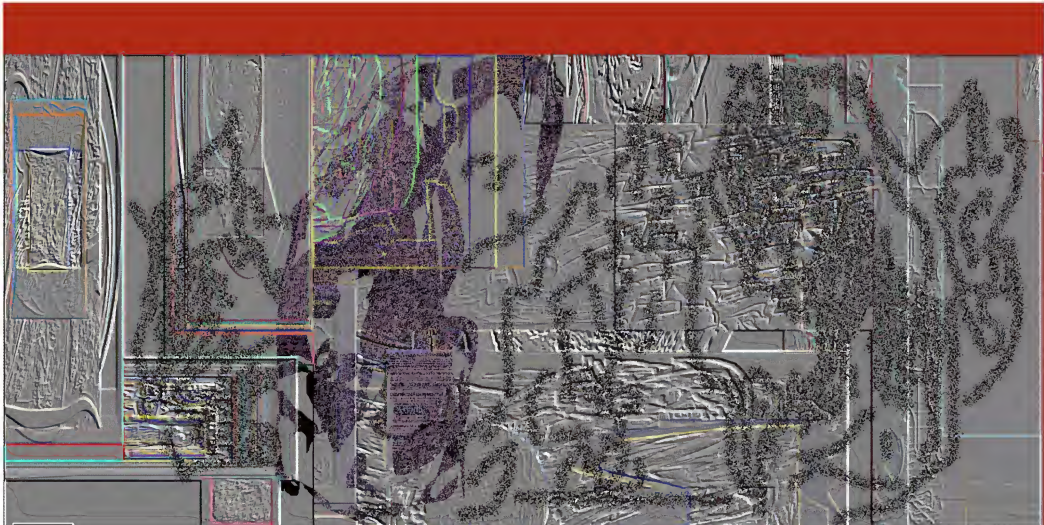


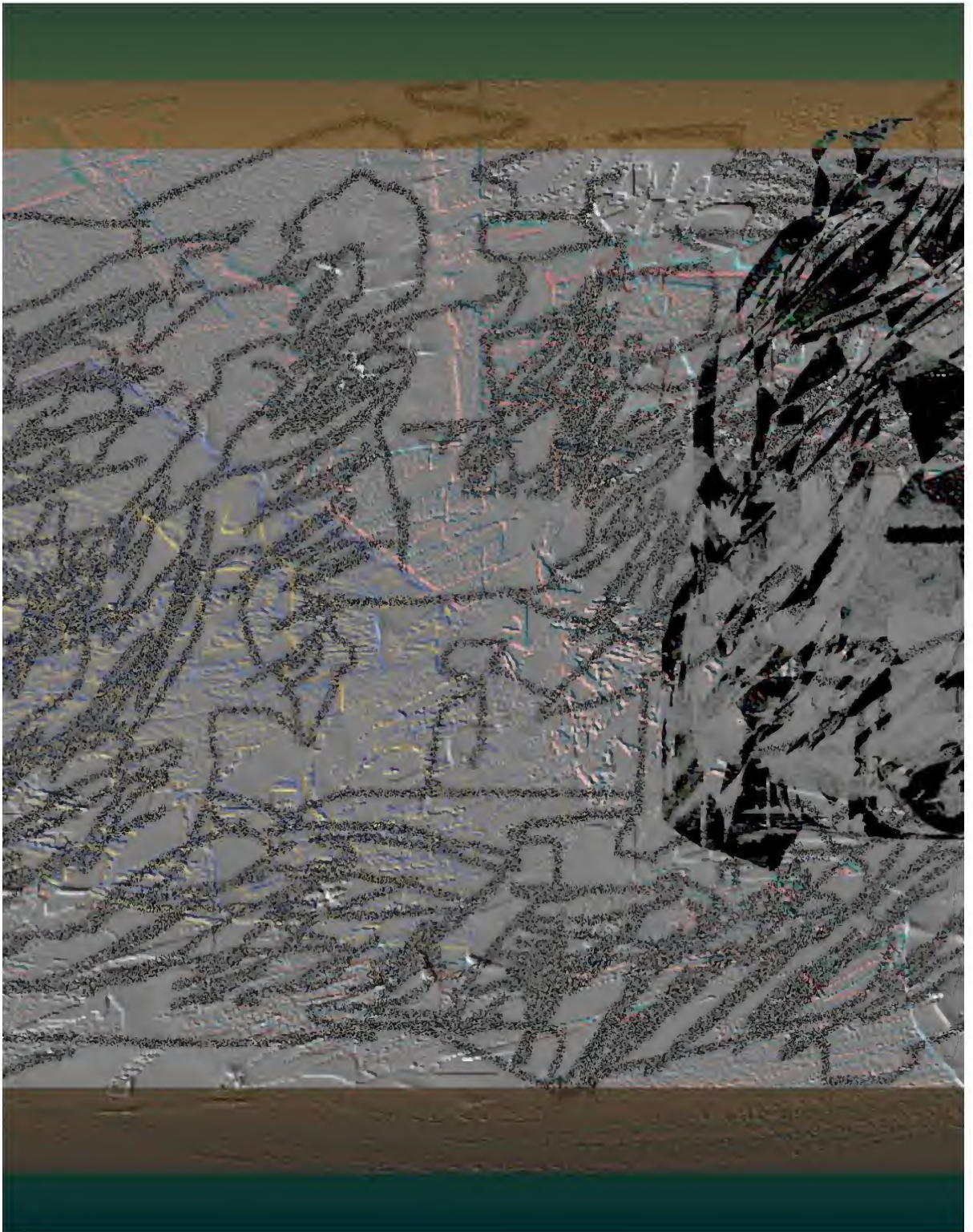
















SAND BOX

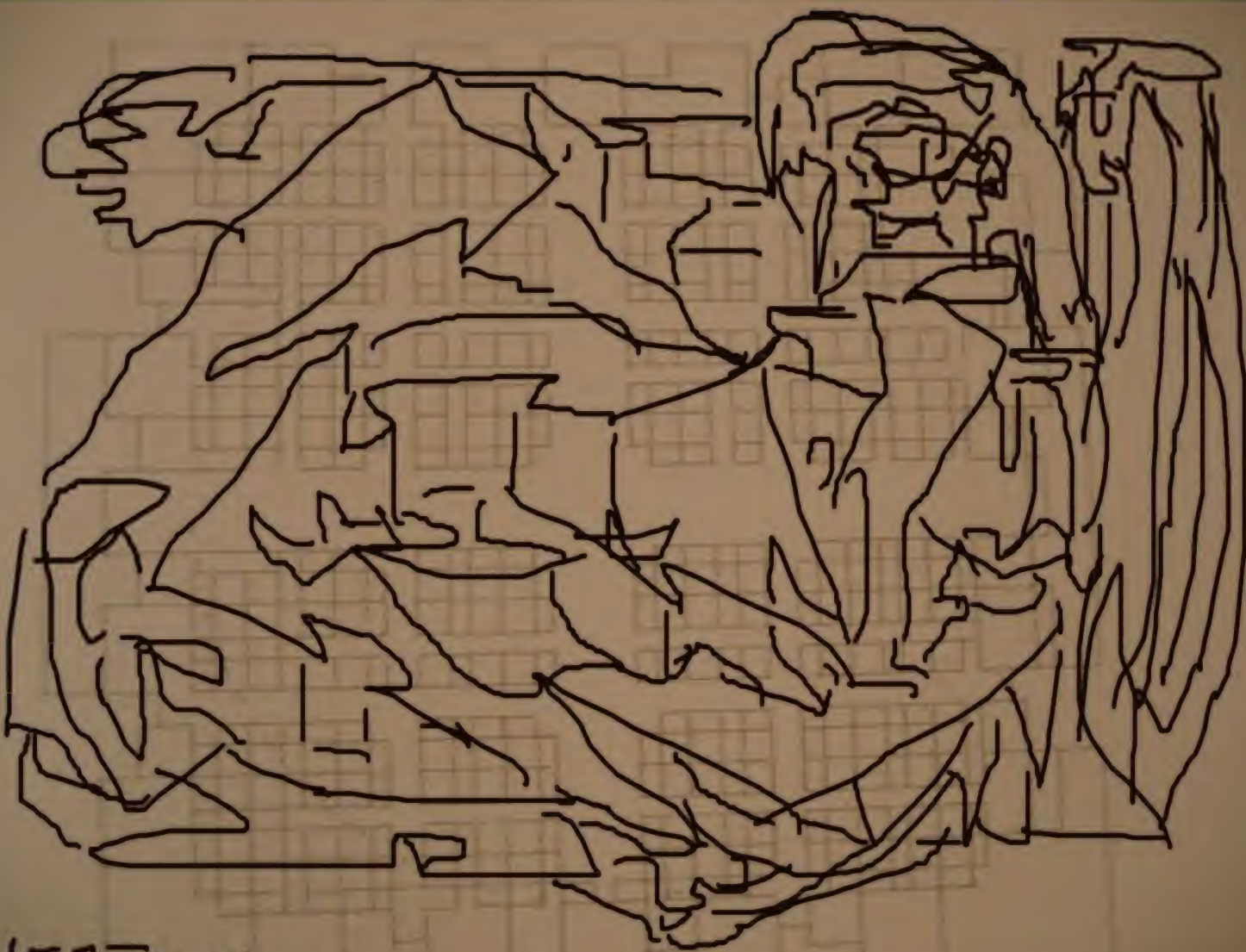


UNDERWRITING

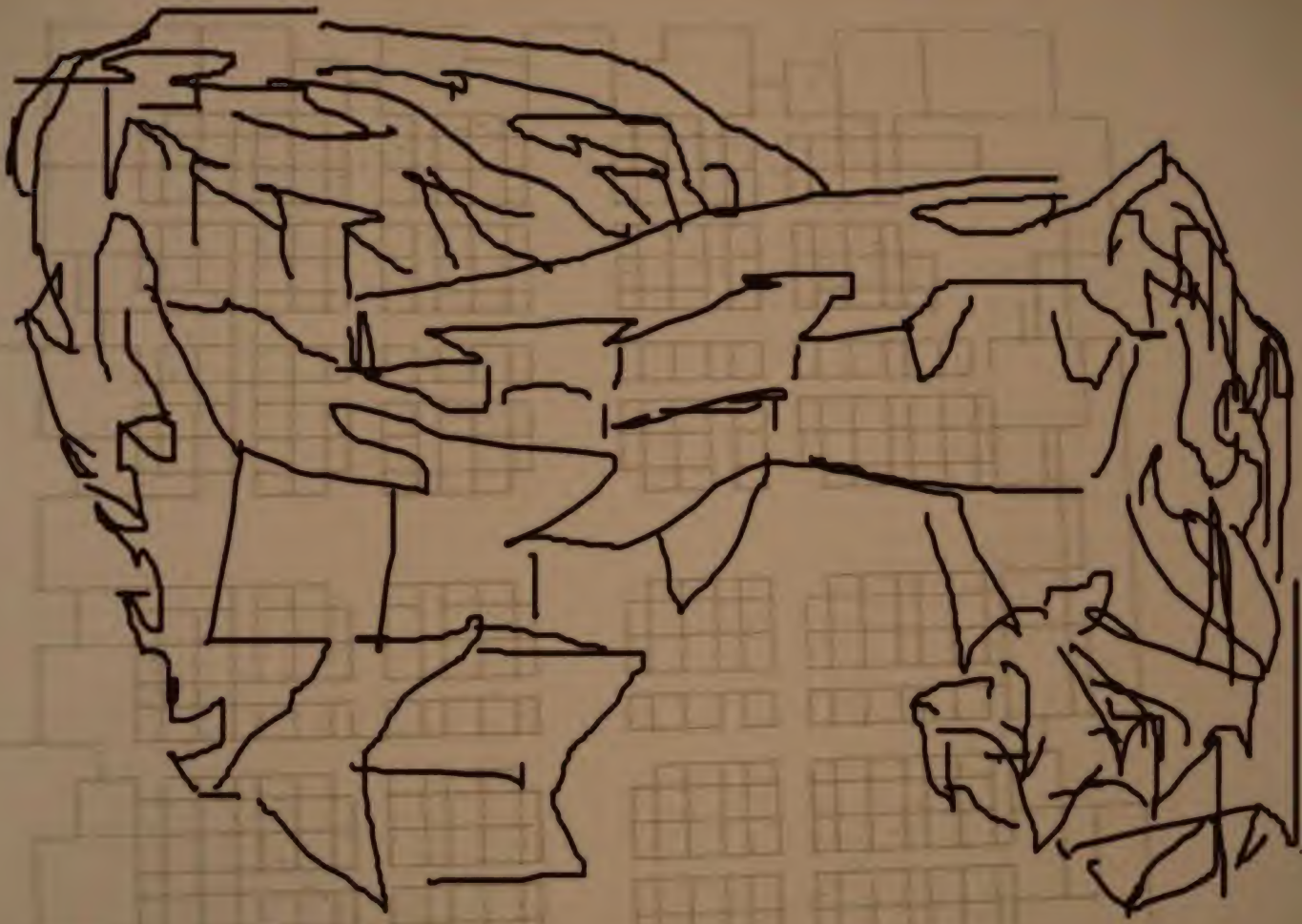




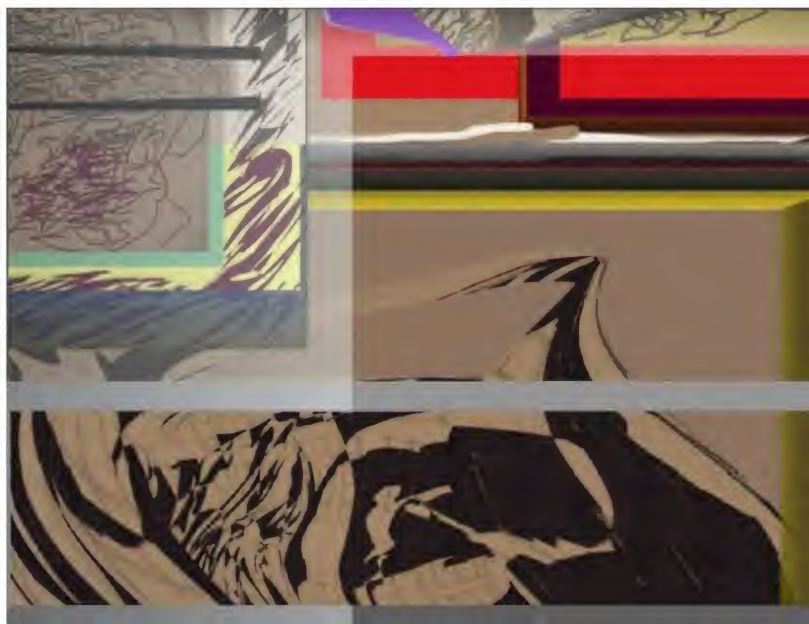
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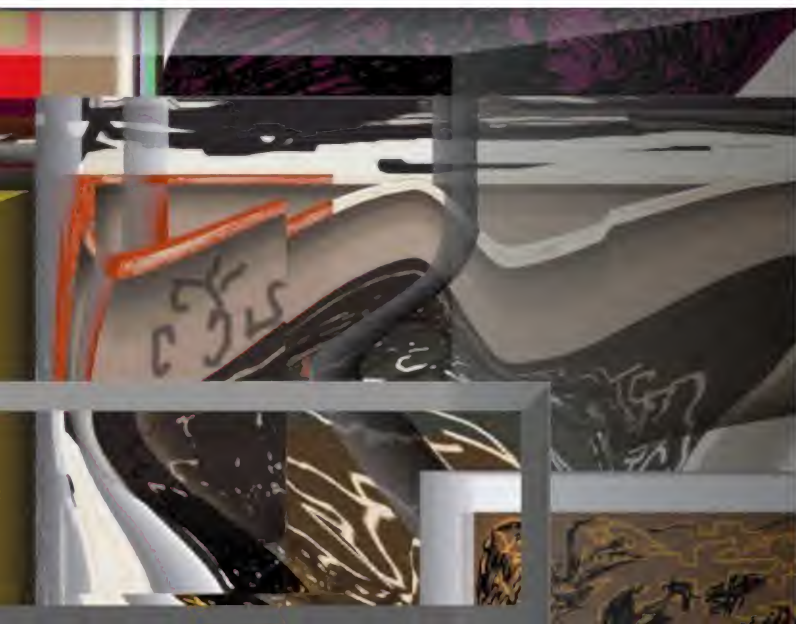


VEATA-14



VERTA-19





Drawing as an Invitational Rhetoric.

Surely it was the realization that The Medieval ages were the valences of successive renaissances, or mini renaissances, that helped initiate deconstruction theory as a "rhetoric" meaning availability of layers and levels of meaning construction or "poetic". Upon this realization, the construction of a visual rhetoric such as is pronounced in the work of Duchamp or Johns is more nearly seen as transformative by reaching back to forms of visual rhetoric. This article will present my art of drawing investigation into the structuring of visual rhetoric and its fragmenting modality. These merge to view as the passage of trace (diffuse memory) forms in relation to rhizome (self-generative) elements in the artist canon of reflexivity, apperception, and autonomy.

Just as The Renaissances related trace elements of classical culture to the fluidity of national borders and their events as rhizome, or the language of proximities and generativity, enfolding, embedding, so also has the view into Topological Gardens or the record of Neumann's use of Venice as a rhizome like structure for exhibiting his work influenced me to consider the construction of the artists' archive as their actual art objective. In Cyber space this plays with a compound reality of virtualities, towards which rhetoric speaks. Incidentally a primary rhetoric is Humor: it brings inconstancies to view and suggests alternatives... my various projects as follows are perhaps similarly "capriccio"

Rhetoric proper: per Aristotle- ethos, pathos, dialectic, approximately context, expression and discourse are given a topological construction by Bal : topology destroys linearity by making embedding not sequence a principle of narrative time: embedding, an enfolding of one thing within another, a body within a house. Parenthetically I would add that a thing as intuition and its active facultative configuration to the senses as object maps subjective and objective events. Thus Bal also references "nachtraglichkeit" per Freud (effect of discourse in creating a new and present temporality. The formal rhetorical term for this is a double hermeneutic, meaning study that alters that which is studied-as in the social sciences.

For me these considerations presage a mode of realization into the art phenomenological through the devices of morphology, topology, and topography as tool bracketing's and meeting of the embedded psychological colloids or mental states via "artistic proof" as imprimatur of the nature of art and nature of nature. Artistic proof is a term coined by Aristotle to refer to poetics, and the texts Poetics of Space by Blannard, and Hersey's Lost Language of Classical Architecture give the spatial dynamics of visual tropes as essentially the language of prehistory (oral rather than written poetry) formed on relations between viewer and subject, a sense of proximity and study of how things affect each other as their phenomenology, rather than a world of definitions and data base.

Root forms that interest me are early versions of the architect's book, namely the Medieval Illustrated book which was projected as a kind of cathedral, and through drawing such as we find in Carolingian or Moravian psalters, (the Utrecht psalter giving a remarkable emphasis to drawing for the sake of drawing along the way)

The Baroque is an age for which there is a tradition of reference given our own age's sense of envelopment within a manifold, examples that motivate me as primary texts are Bal's Quoting Caravaggio and Vidler's account of Rowe in his book *Histories of the Immediate Present*.

While Bal frames the Baroque as a mode of visuality in high rhetorical and narrative tension which is Sympatico in the sense of a manifold which our own age generates Vidler gives the example of Rowe as an artist who staged the English Baroque in *Architecture* also through drawing- by considering the potential for creating Architects books and formulating his own to complete the opening as a kind of dialogue between the centuries. (Bal's focus on Caravaggio leads her to mention drawing rarely because the artist preferred to place local color to markings of camera obscura, and she may feel drawing corresponds, at least to Caravaggio with mimesis in narrative terms as opposed to his own preferred diabetically ambivalent. (diabetically meaning distance from mimesis via complex narrative levels and displacements of focus: namely the enigmatic meaning of Caravaggio's forceful gestures) I tend therefore to redirect Bal's dialectic towards drawing if you will. To do so I place Morphology, topology, and topography evidencing bracketings of drawing as a metamorphic mode linking diverse fields in extended metaphors. Caravaggio's marking out of local color was essentially a reincarnation of the fresco painter's days' work, in the computer realm the streaming selection that opens up fields to interaction in the drawing are my point of arrival upon such a scheme. Just as the book was a kind of cathedral to previous artist the creation in cyber space of the artists archive becomes the information architecture of these morphic means as they find a topology that has the topographies of the art object and subject in tension.

Rodin's early *Cathedrals of Europe* volume in which he turned his sketchbooks into published volumes and hence substituted a fragmentary view for the traditional architectural detail and plan book form. His subsequent drawings of Cambodian dancers also compare the language of the hand as these performers give in mudra form with drawings particularity, selection, language morphic elementalism, and emphasizing drawing without looking at page as corollary to his teacher, an animal painter named Bayre who worked entirely from memory, the common denominator or artistic 'topology' being a sustained frame of reference in the artists activity as such.

In going over the works of Caravaggio I notice one architectural element that intrigues me, namely the form of a tympanum which he debases, or rather retraces in the approximate mold of an ear tympanum by using forms he always uses at the top of the canvas to open up the spatial envelope as he spills out an organic form in relatively diminutive dimensions top center.

This form of mapping out the intent of his drawing mode in paint of winding skeins in rope like metaphors is thus continued throughout the work. I have found a topographical similarity to this in Duchamp's anemic cinema which Seaman also uses in his computer works as: verbal mappings"

In my own work the complex streaming of my own winding abstract circuits of Asian joinery cognates are structures I build into archives as art forms, and basically labyrinth structures which I then may cut sections through and flatten in embossed or other software functions to further draw on, and color markings retained, serve to map the circuit, rather than words...

The dialectical temporality with human ethos as shared issues within cultural information architectures and archives in motion are like the world of a person who cannot see except when in motion. Such is the world of drawing. In her Quoting Caravaggio Bal amusingly compares the “Janus” paradigm with Narcissus and Medusa themes in the works of

....

Metamorphosis figures in the creation of double hermeneutics, forms such as Medusa, narcissus, and the Janus paradigm of history, by configuring the aspect of change that discourse has on its very subjects. This again is the very domain of drawing as morphology, topology, and topographies of the image and imagination, thing and object, subjectivity and objectivity, shared subjectivities then of drawing as an invitational rhetoric.

My works are essentially morphisms, which in category theory means more abstract than an object but retaining basic structuralism, these are formally termed arrows, and in my work the arrows that encounter various tropes through materials and their virtual space referencing and transformation bend through transformation of sensorial field.

Fragmentation : Morphologies of Threads of Virtuality In Cyber Art

Building The senses of Information Architecture Through Computer Drawing Artifice and Naturalness

Cyber art is interesting because as much as it may relate to photo projection within its means it can be much more about sheer drawing. The context in which such content reveal itself is a building up of the senses and senses of meaning through information architecture (ie the digital playground).

In its way this may be considered an advance formulation of nature itself in which virtuality is compounded over rhythms arriving at a polymorphic modality. Poly morphic because form arrives through a variety of tracts similar perhaps to the numerous body systems as a metaphor.

Some of the Issues then are How does the complexity of means and its necessary fragmentation (as the conditions of analysis and interactivity) relate to prior morphologies while creating new branching's?

How does one build levels of meaning, layers, spatial layering through these mechanopoetics and what are they- how are they interactive and structurally creative?

I will work on these questions through presenting my drawing practice as responsive to the earlier morphologies of visual rhetoric, and will develop such poetics as engaged to a mechano-poetic.

I also codefine three realms that structure my approach and which contain each other: morphology is the making quality that occurs phenomenological to both happenstance and artifice, Topology is the abstract common denominators that are in a sense therefore “language”, broadly recognizable states even as colloids physical or mental, and topography is the specific state of these conditions at a moment of perception or temporality.

As Mentioned: The term “rhetoric”, including “ visual rhetoric,” is a positive definition stemming from Aristotle and refers to the structural and necessary ambiguity of words which makes them poetic and

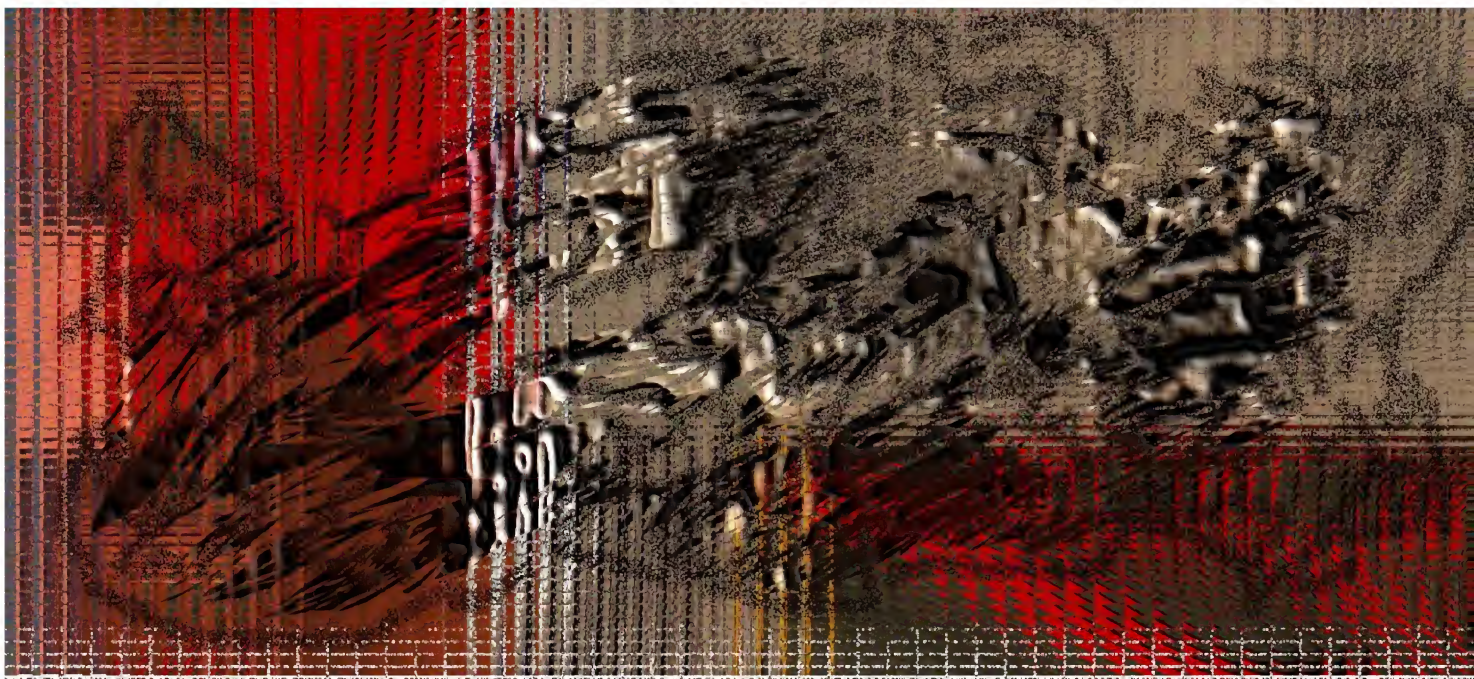
able to communicate various levels of meaning, in which transparency yields to porosity. For example, Deconstruction as a mode is considered an "invitational rhetoric" ie dialectical, and Aristotle defined rhetoric as dialectic, pathos, and topos: ie interactivity, subjectivity, and context respectively.

To summarize: "Things" therefore is a term that is, for example in the mold of topology, a general abstraction within concept potentials whereas "object" is a term demonstrating the status of a topography upon the topology that has a temporality, a physical presence of "state" Morphology is essentially the generative principle, ye olde "the medium is... and a morphism, per categorization theory is an "arrow", and indication of an abstract layer of thought that retains some of the structure of an "object". My works play with bending these arrows in the sleeve and circuit of cyber space by drawing as carving the light, with forms as they go like being thrown upon a 4th dimensional potter wheel, and the rising containing within the one pot many, an evidencing of potential upon its massing's and which carry the emphasis and trace of "skrr" the Assyrian root word linking scratch and sculpture, the morphic media play of drawing from mark in dirt to mark on bone, spot on clay, bas relief, free standing sculpture and drawing in space.... The poetics of poietics, cousins all of the "poetics of Space implicated by Blanchard or the tropes of architecture explored by Hersey in *The Lost Meaning of Classical Architecture*, both seminal texts in exploring the sense of extended metaphor that makes poetry, and visual poetics corollary a topology, a language of the power of abstraction built into discourse as art. Along the way things as intuited become facultative testing upon the senses which as configured upon the phenomenology provide the object, and "The conditions of experience are simultaneously the conditions of the objects of experience" as Kant put it to Heidegger's appreciation and rephrasing of "we interpret ourselves as we interpret the world, or Bal: "shared issues as the epistemological requirement of epistemology... cyber drawing as interactive upon its elements there a double hermeneutic, ie altering the world it describes... by constantly inventing its process in a profound temporality which Eugini has termed a "neurological model" ie a complex assimilation that takes organic status to a new contemporary analysis. Information architecture is a term appropriate to cyber space because it was architecture itself that made salient the concept of "program" which now arrives upon these threads and streaming of the fields of virtuality and at this point is also a kind of formulation of nature given that each generation must in some sense redefine nature just as we redefine ourselves, or interpret, as it were, ourselves in our world.

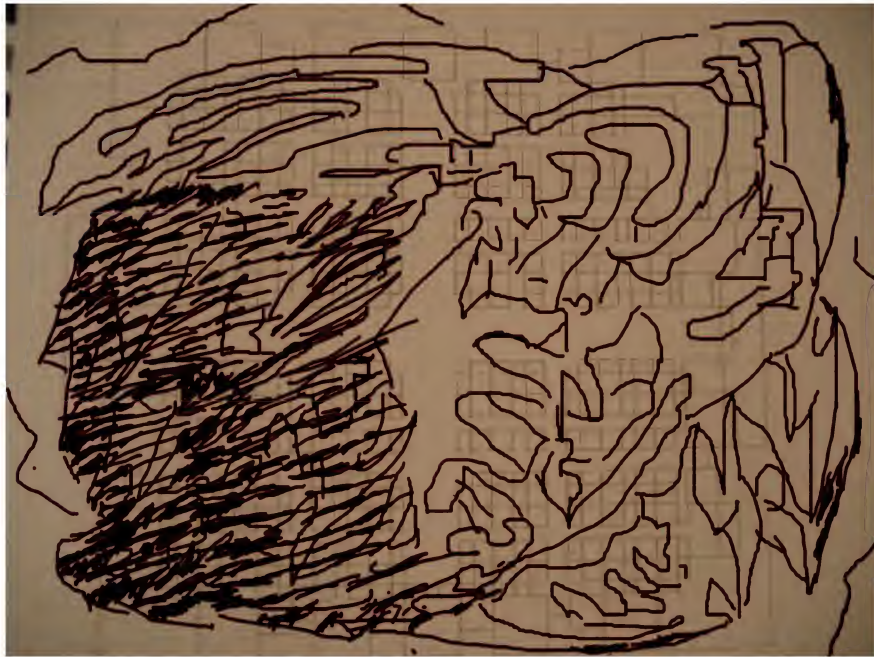
The conditions of this virtuality were, as well certainly the progeny of cubism,)as an art of authority yet questioning authorship) and which proceeded from the "analytical" mode to the "synthetic" modes. In the first we recognize the idea of "trace" or diffuse memory that relates "thing" to "object" as I have defined them. The latter, or synthetic mode is in the mold of integrations that also project a manifold project, virtuality, or set of conditions and response to an accelerated creativity in which what is new and unrecognizable far exceeds the recognizable or easily defined status and in which we encounter interactively the phenomenological roots of experience as it were (Eugini).

I stage my art into the flux of these ideas through using a subject matter that symbolizes drawing itself: I use archaic Asian carpentry joints improvised and modified to abstract loops of sculpturotectural form created by carving cyber light through drawing.

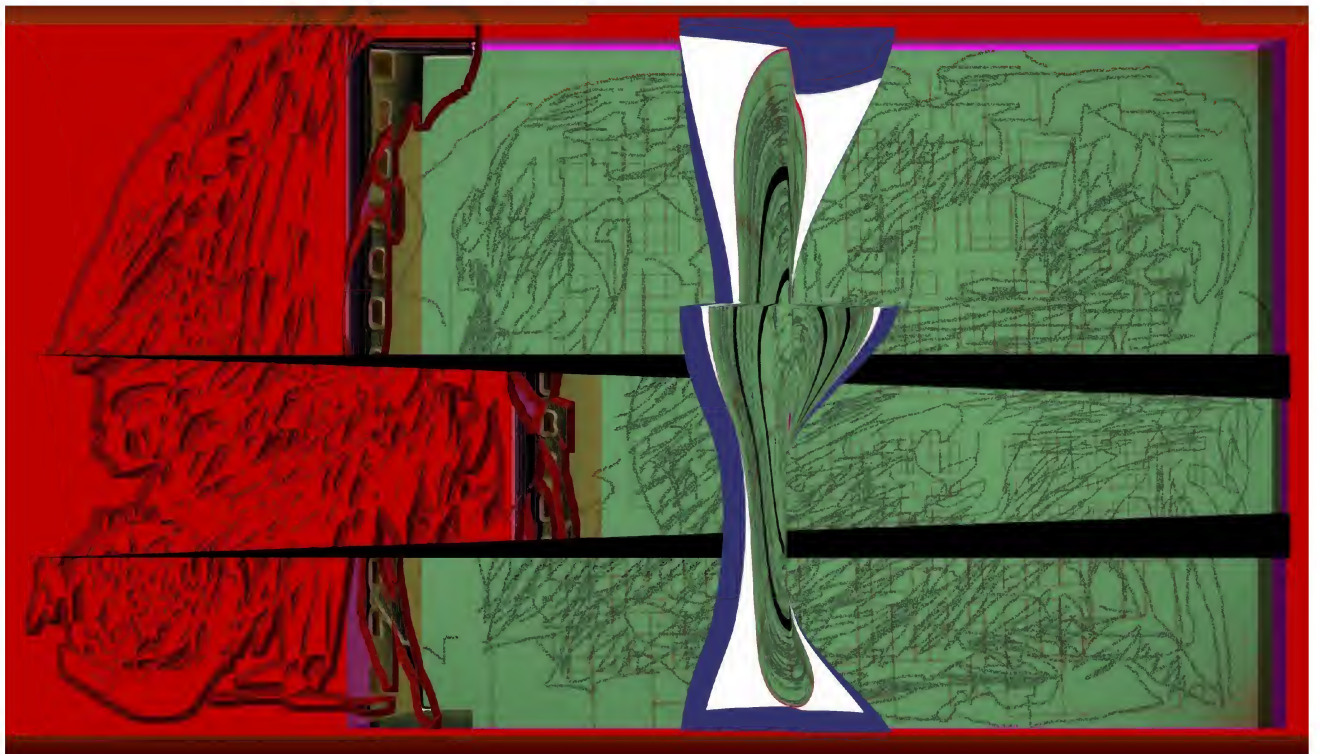
The butterfly joint, in this context represents the metamorphic quality of a compound morphology, while the dove or diamond joint represents the many faceting of reflective and interactive moments in a complex temporality that project an advanced state of creativity. Together these issues I list are found in my endeavor to be responsive to the streaming of the fields of virtuality that link happenstance to morphology and consequently form.

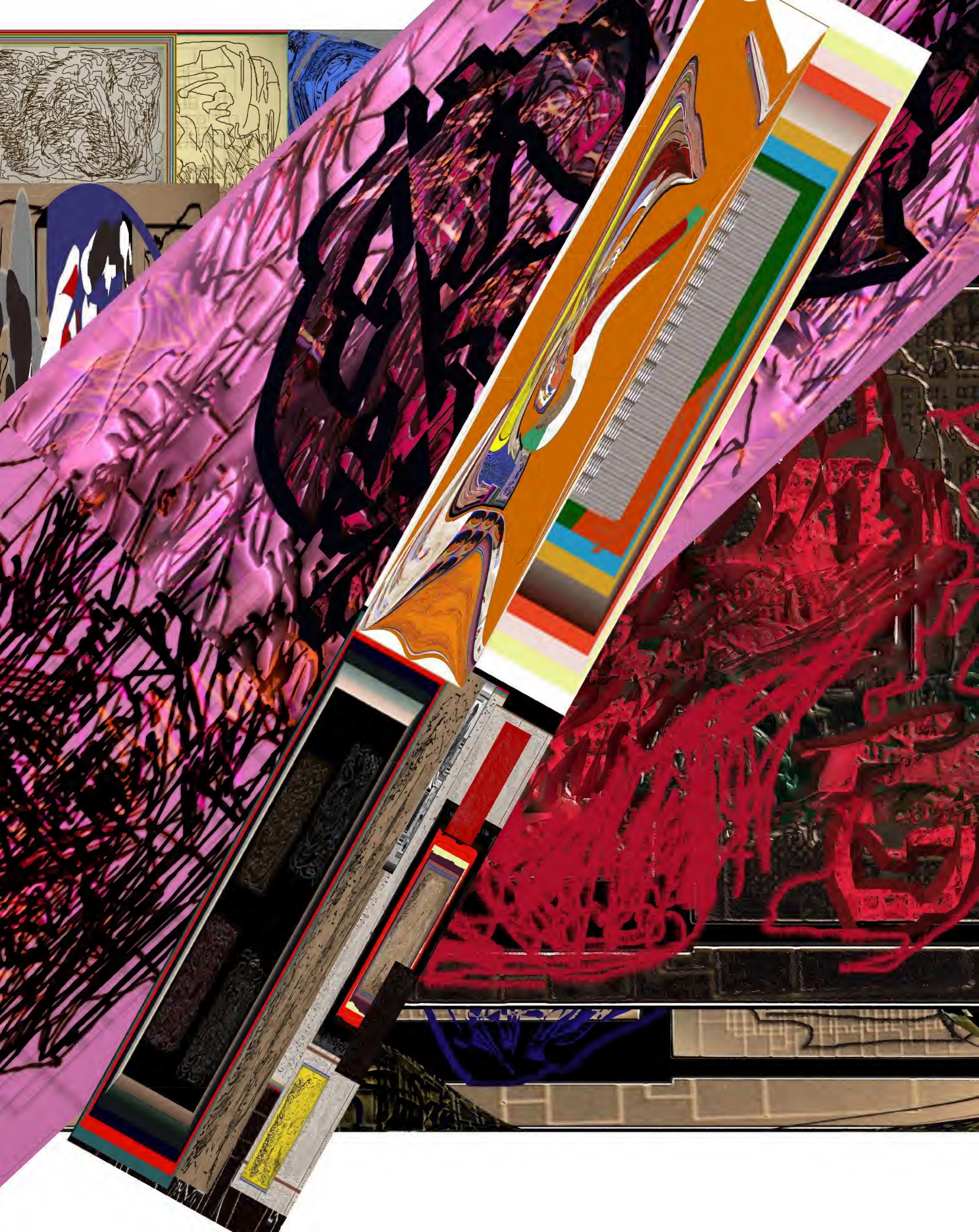


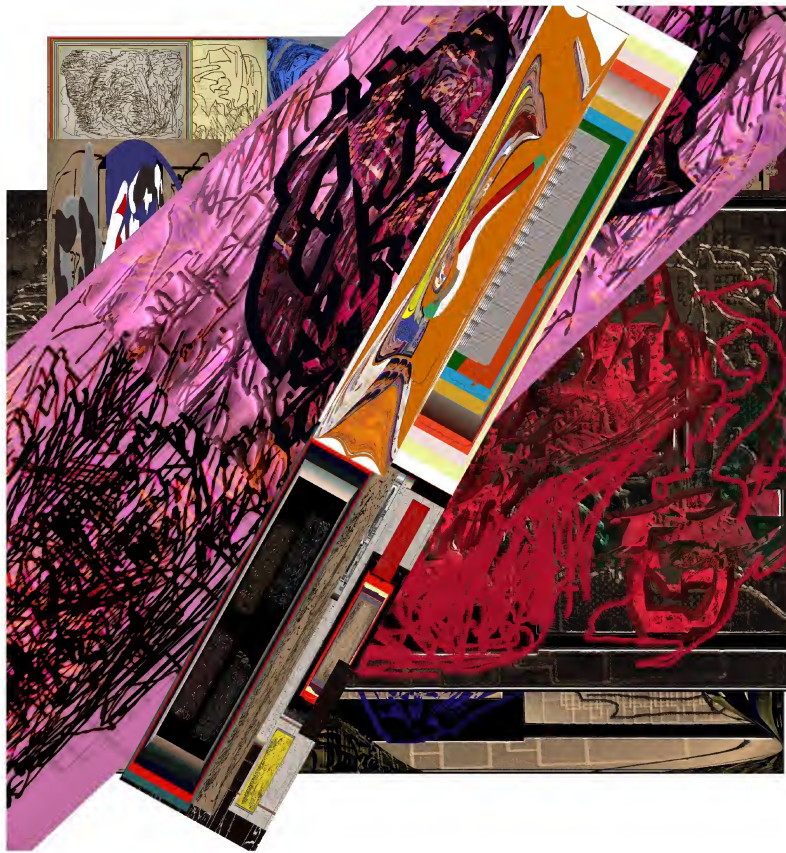














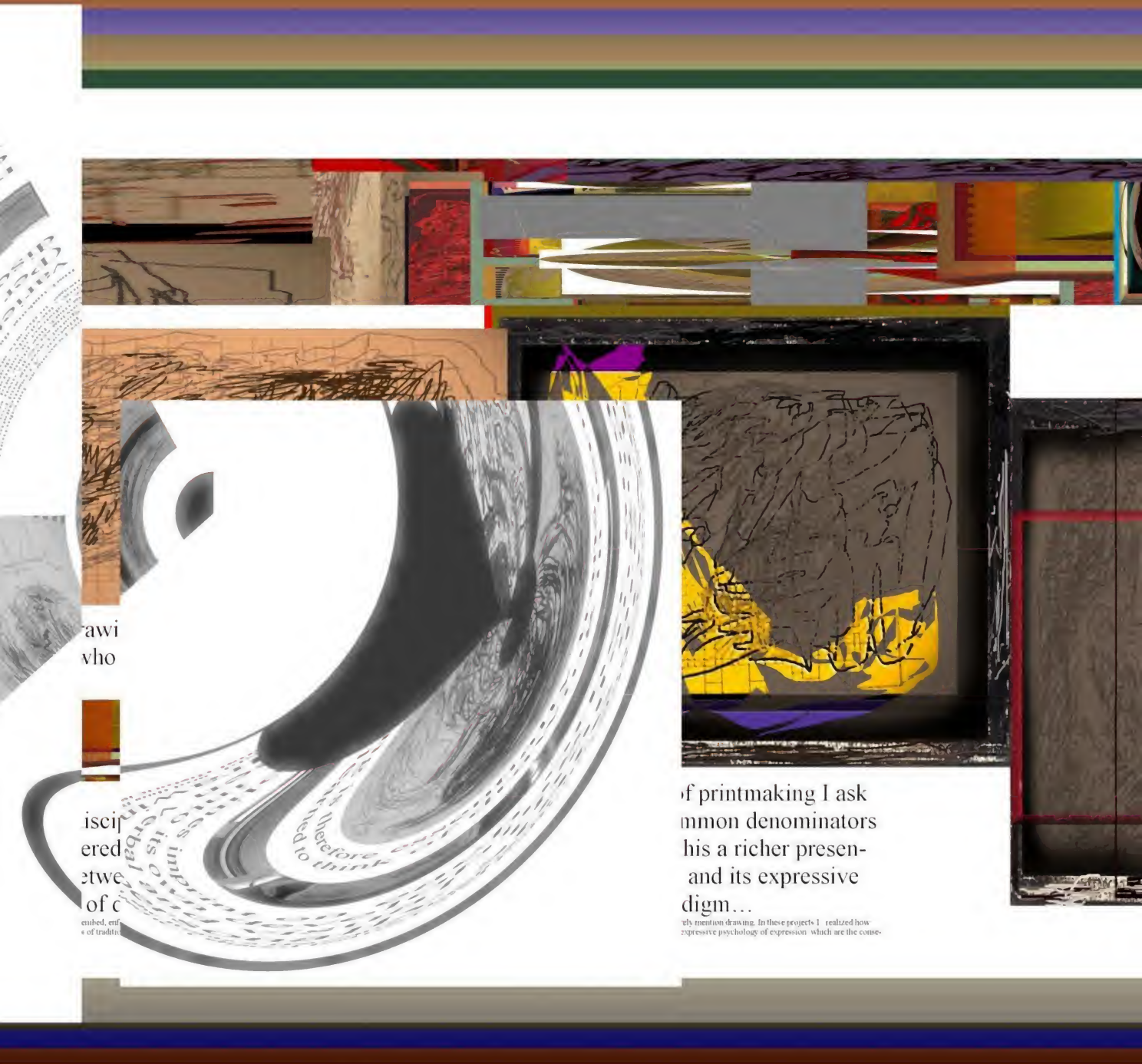
Gamut 39

The scrolling of the computer maps an interactive archive and tilts through the space as it goes.



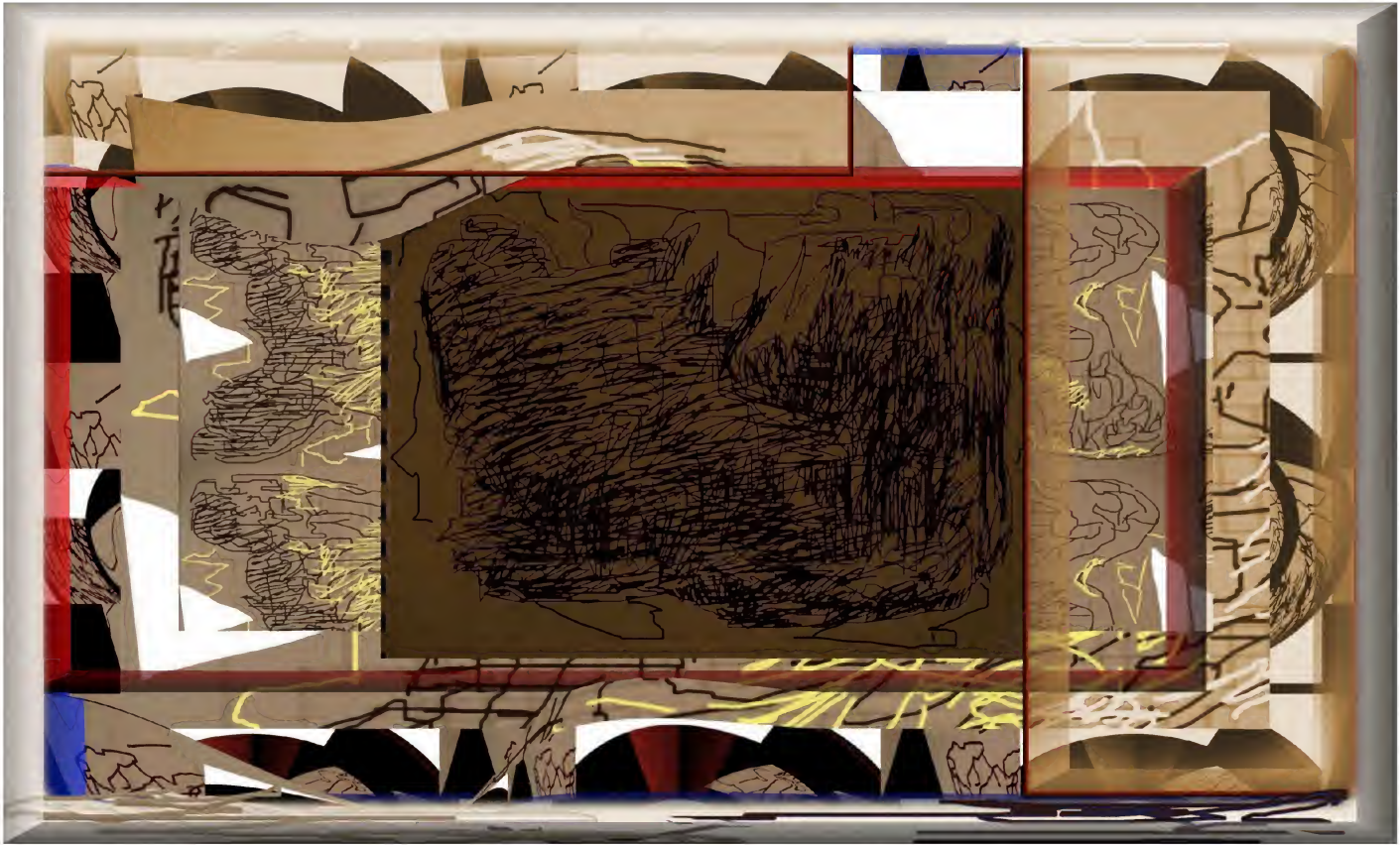
Little Canaletto

The computer "button" or plaque like form is introduced to a kind of architectural ephemera, slabs of form that have a gesture of their own, interrupting the trace elements of Caravaggio, Venice, and "topological gardens" of rhizome construction with drawing for it's own sake.



Lantern Continents

text may "map" the track and trace of the computer space as it also leaves other drawing artifacts through the strange loops of the cyber sleeve.



Pidgin Softlight

"softlight" is a software function- just as French is Pidgin Latin so also is interesting that languages morph i.e. maintain structural sets of diverse sets of formal sources and embed meaning from shifting perspectives: the psychology is reflective of "colloid".



Scroll House

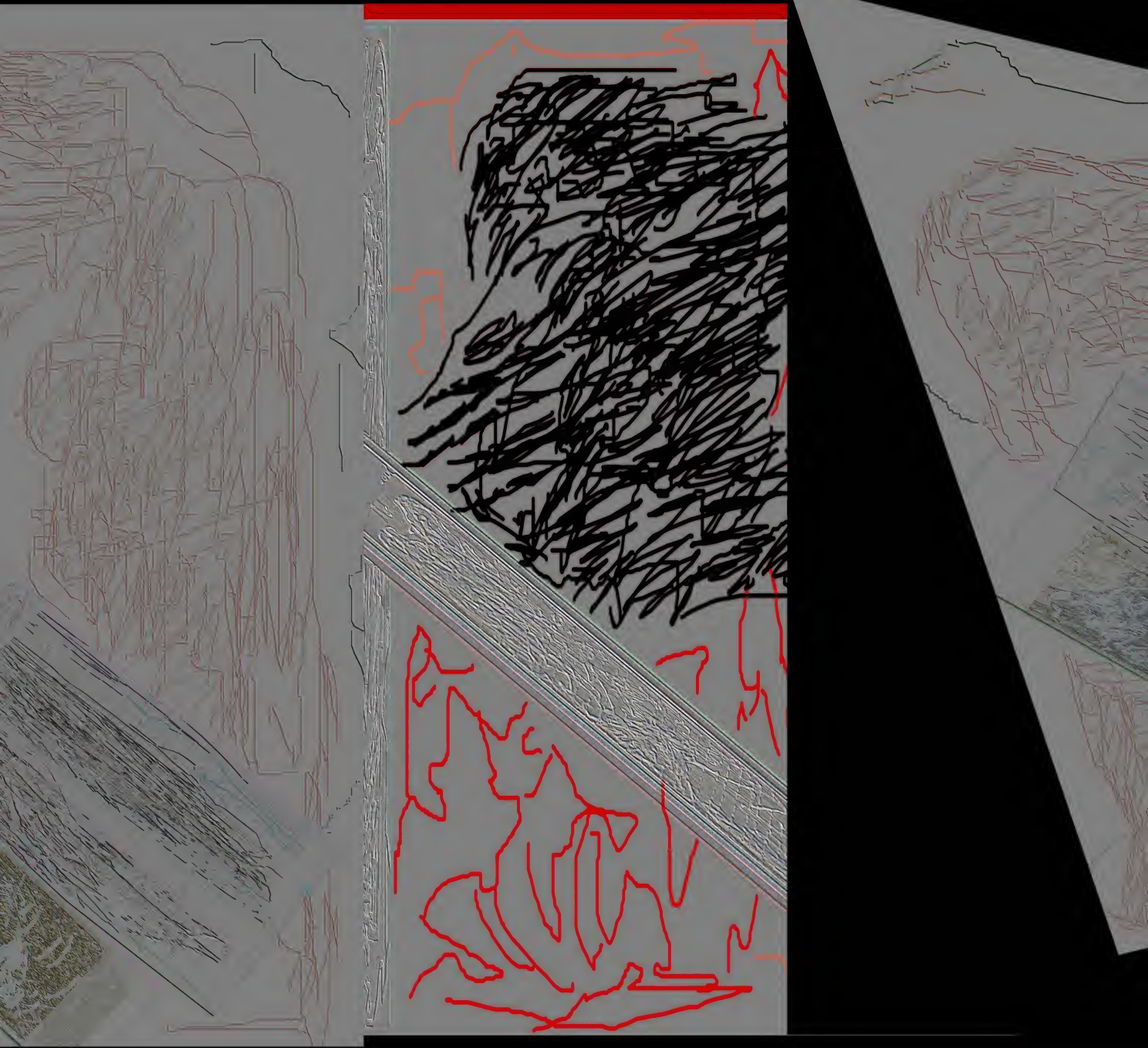
The structure is itself an archive, a kind of labyrinth which in PDF form can be scrolled at different resolutions to accomplish a kind of immersion...





Do: Cambodian Alphabet Form

I remapped the input of Rodin who taking up the conscious creation of fragments first illustrated the Cathedrals of Europe sketchbook style and then the Cambodian dancers served to mirror his drawing style while providing the hand and foot sigla / madras i.e. signs of the formal intent, a visual rhetoric par excellence by creating language over diverse senses.



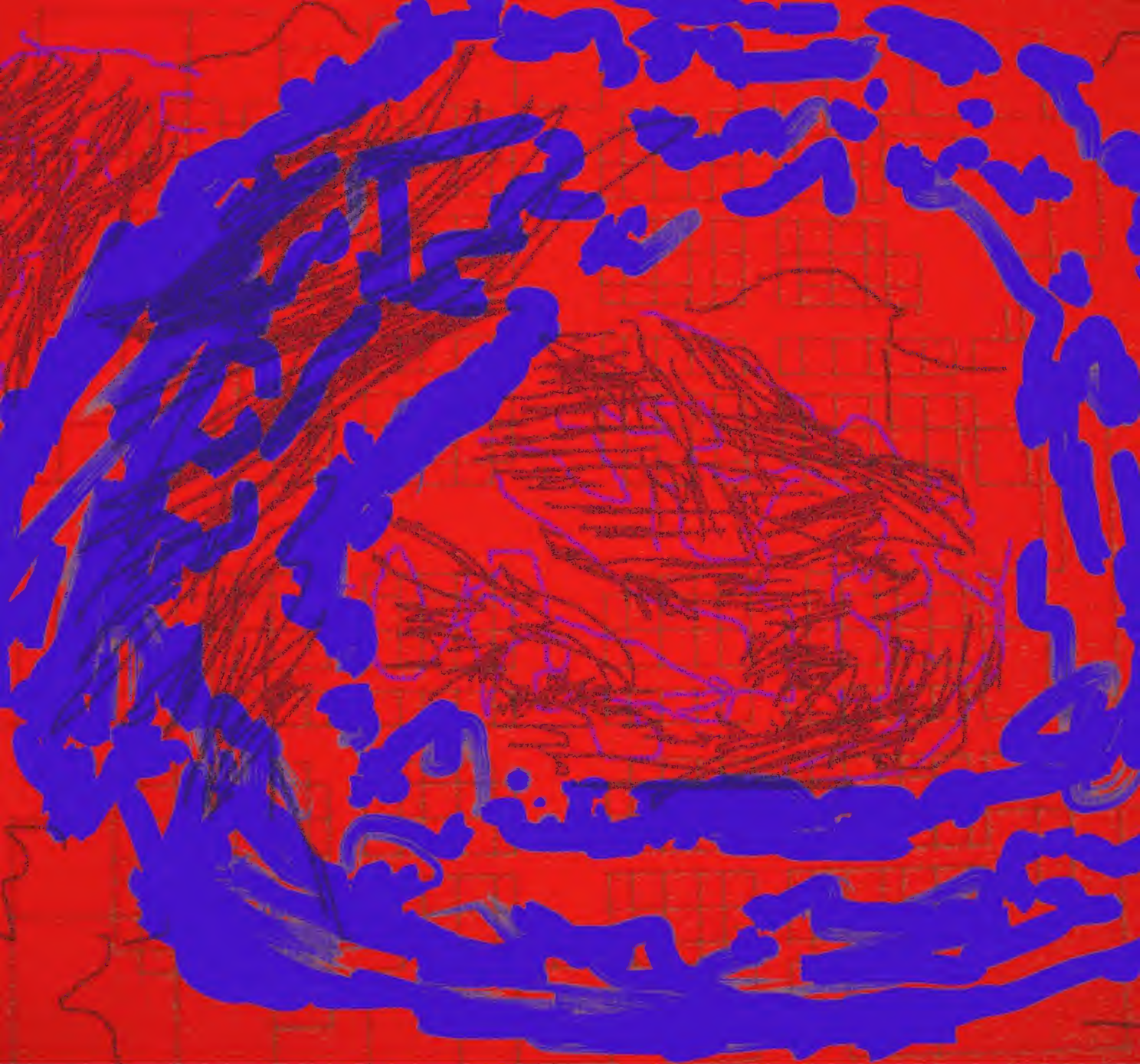
Trans Transversals

Interruption of Pentagon with perspective- shades of Melancholia....



Tien (Chinese Sky)

The theme is over arching, extended metaphor as in per Alberti "abbracciari - grasp- embrace-comprehend-espouse, or the comparable Greek Syllepsis- grasp, touch , seize... Lacan identified language to childhood concept formation at the points where sensation is altered, i.e. the child has to create a concept for that which passes out of visual field...In the computer realm the topography of abstraction likewise creates virtuality, a meta material....with interactive process that rephrases the familiar topography to a shifting morphology and a topology in which transgression upon simplicity yields a contingency into an invitational rhetoric.



Tien 9

The brush like drawing is formed on layers of consideration of how a flourish turns back on itself and what that may mean.



Krater Seal

An important part of my technique is misuse of the border functions, which stream or en-ghost layers to coin a word, and I draw with that function, sort of like drawing with a flashlight, but carving light by drawing... Likewise the Greek Krater modified the content of seal carving to entertain dimensions of difference.



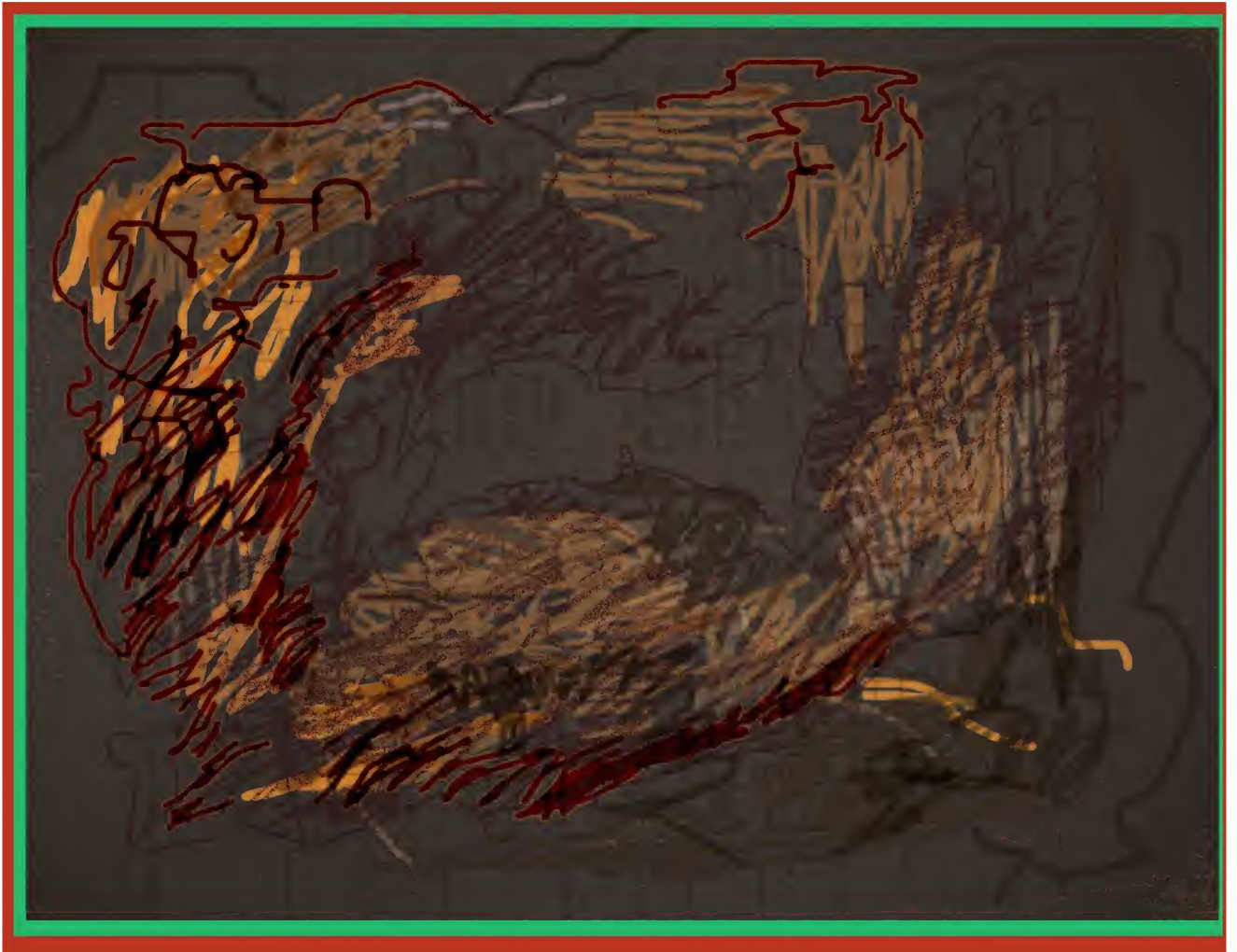
Internal -External- Labyrinth

cross section through a visual amagram labyrinth, detail...



Modello

The computer button is virtually unbuttoned



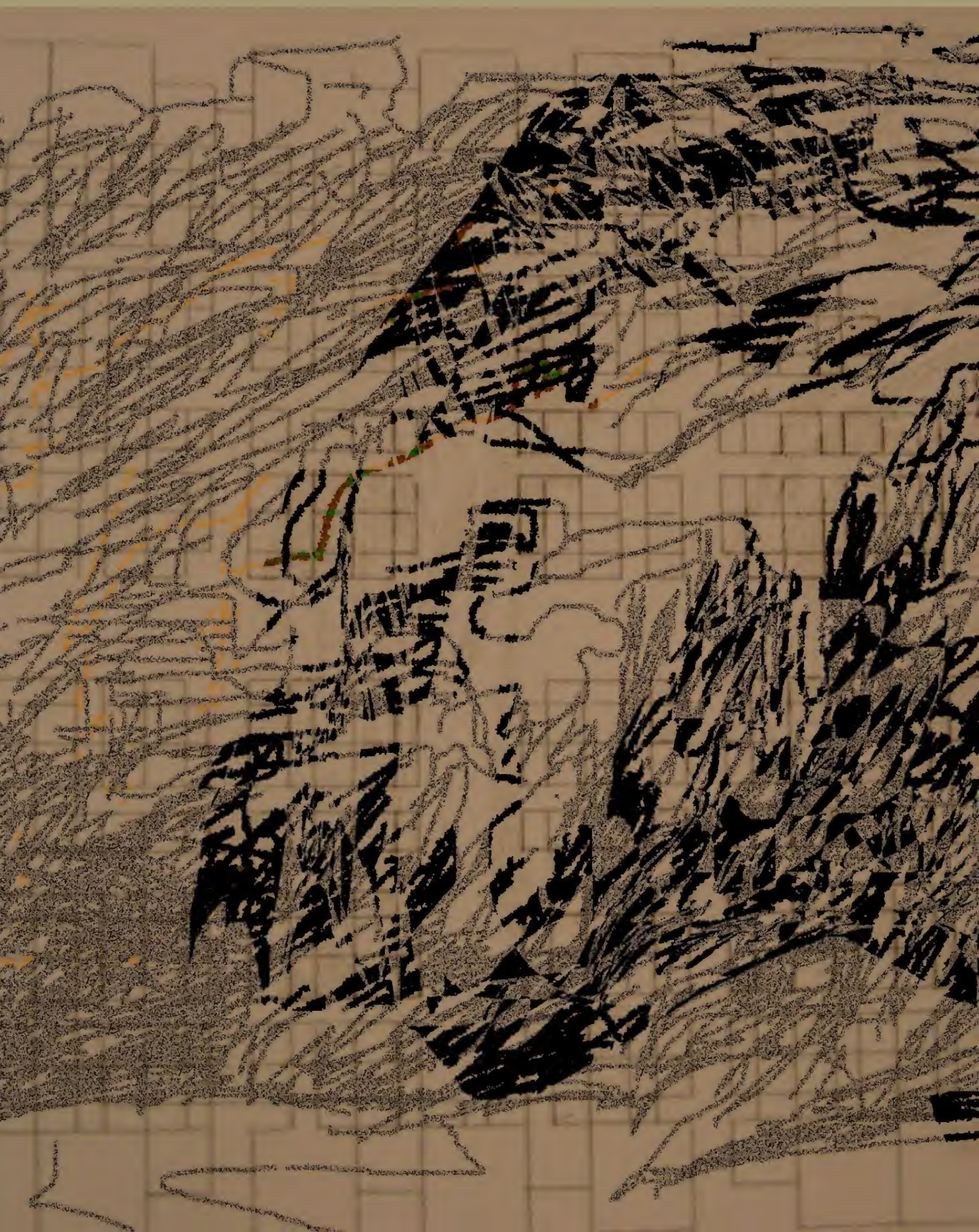
Equissues 8

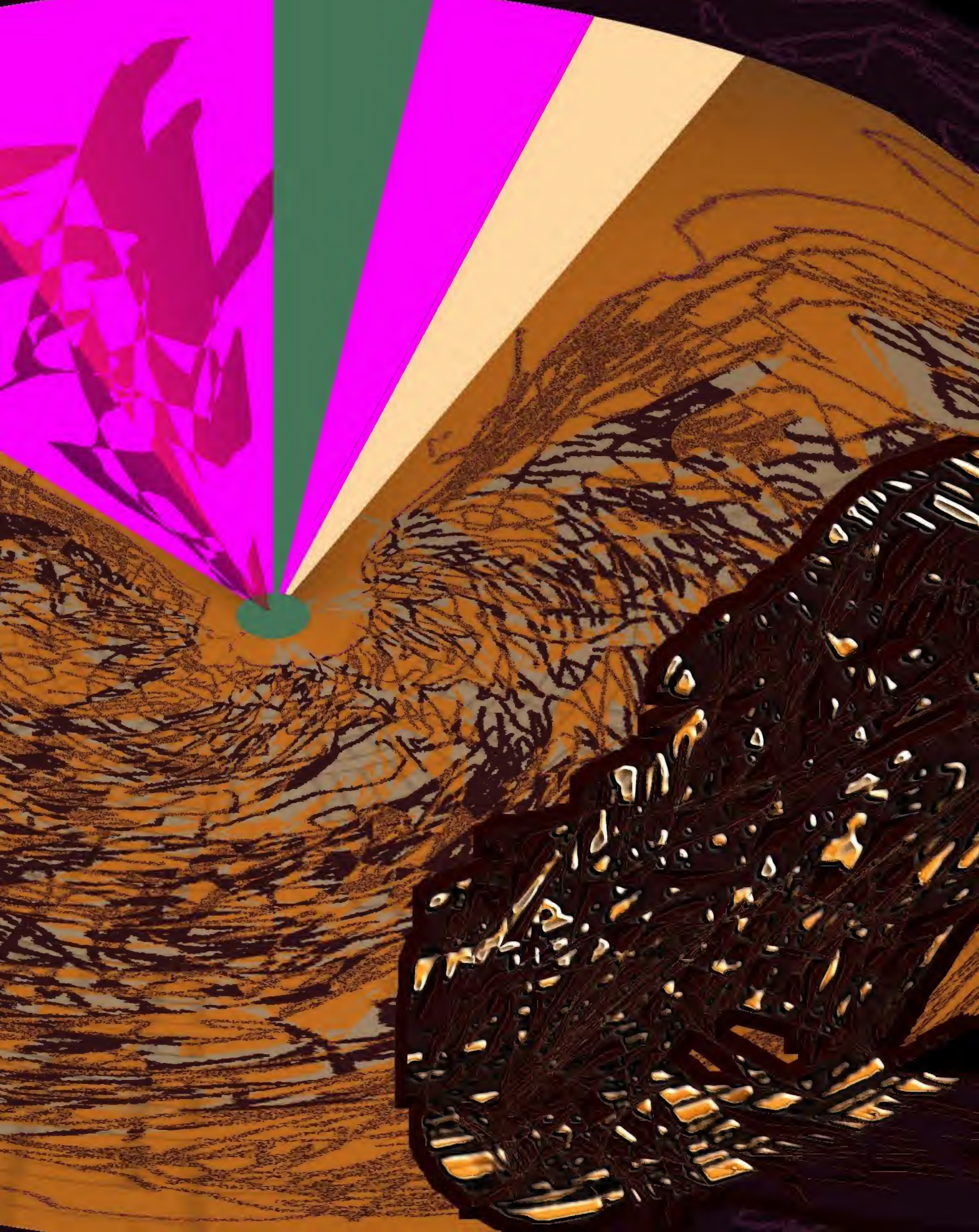
Equissues were oil sketches as advanced by Rubens in particular...the idea of oil and brush on paper is interesting because the support is a matrix that obliges the brush to a facultative testing of its configuration upon the senses of a sense of meaning projected at the source of a phenomena

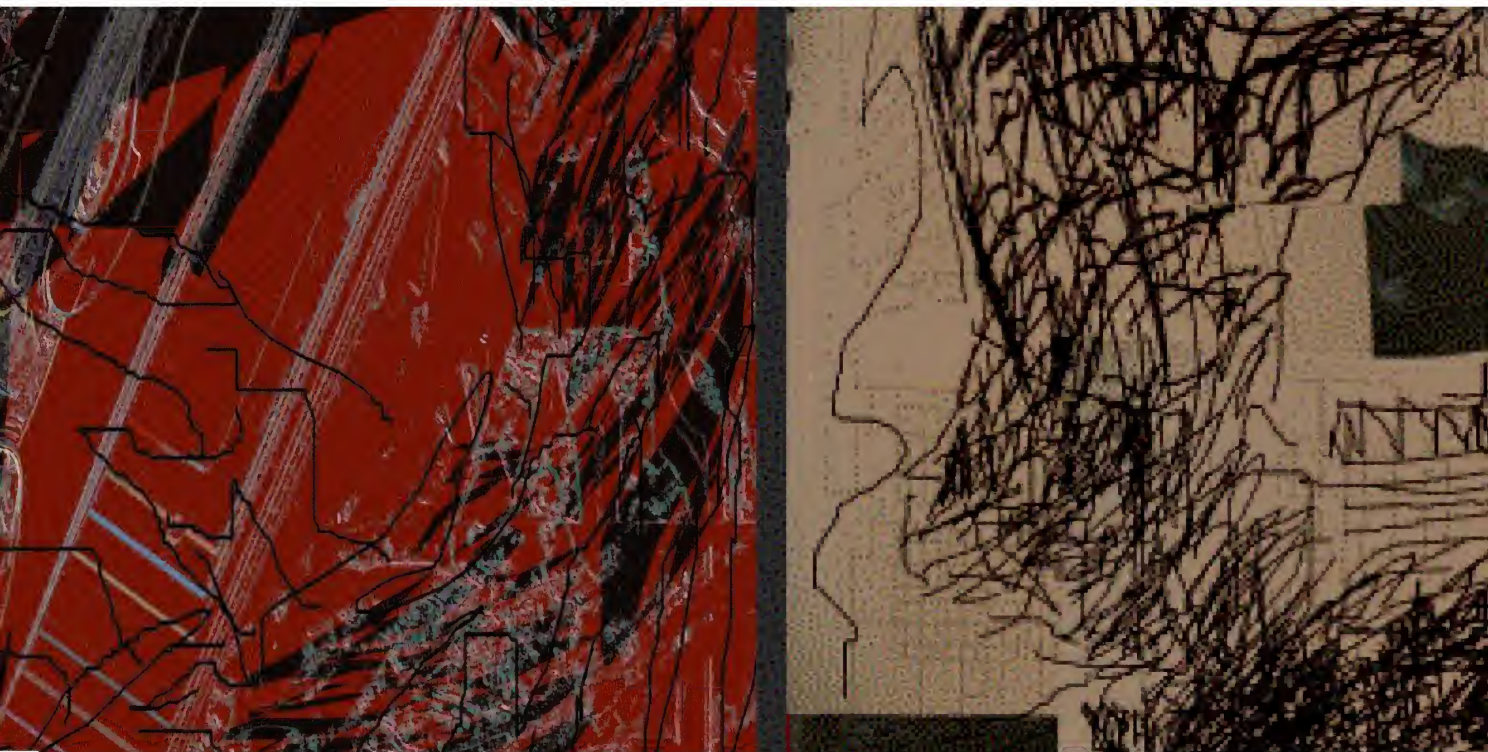


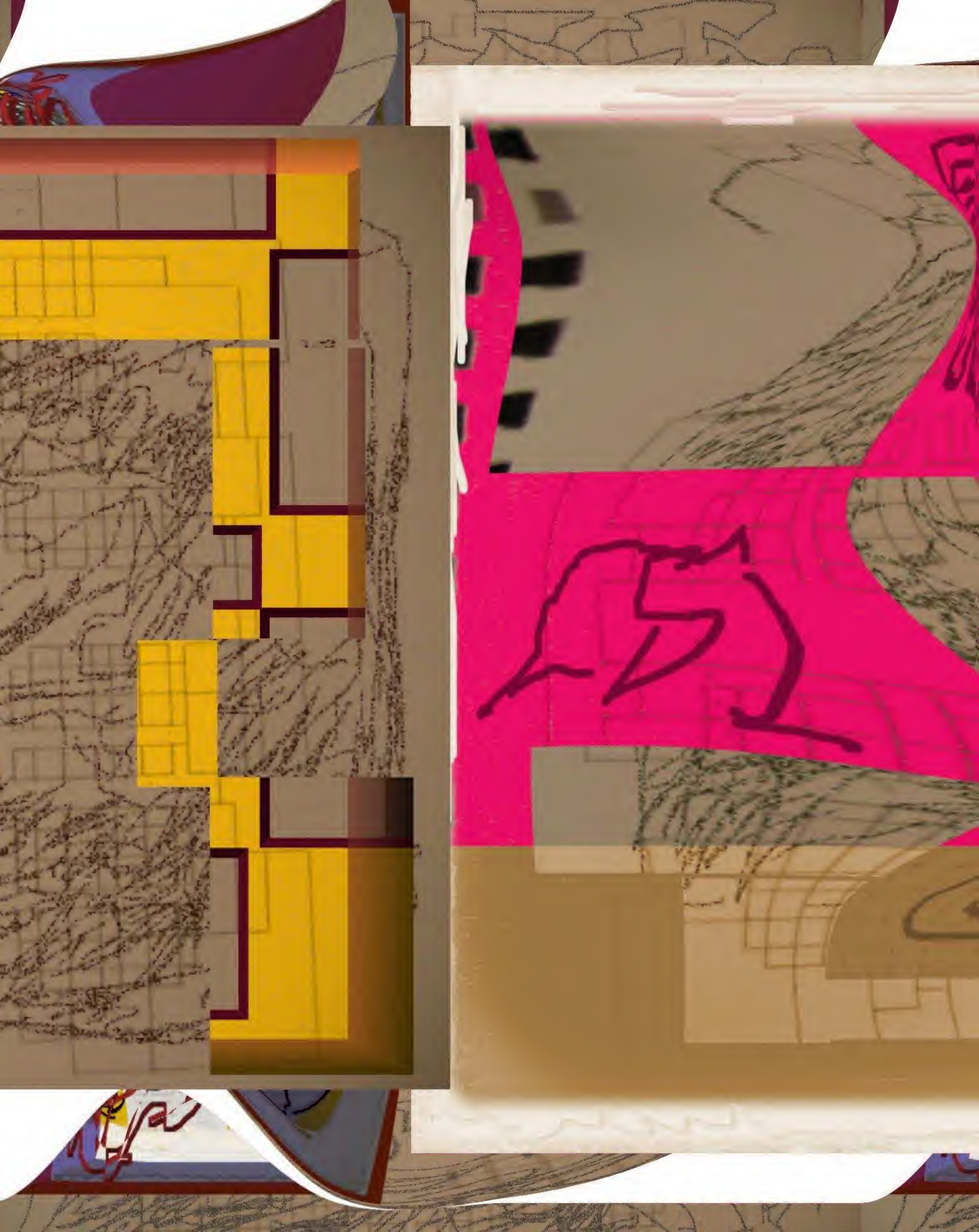
Aroma Array

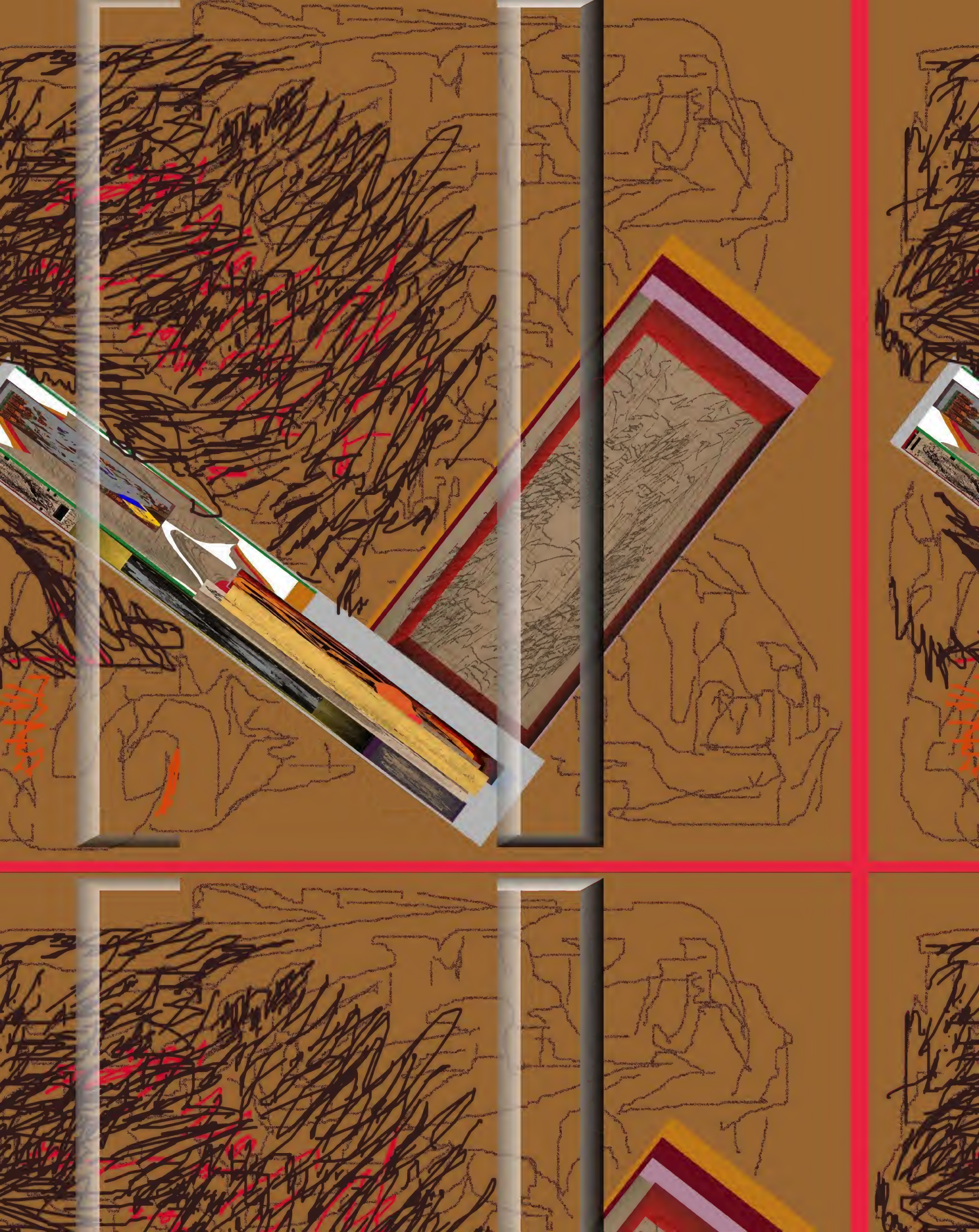
a Rome/ aroma... patterning is building inroads through the button that phrase a forum...

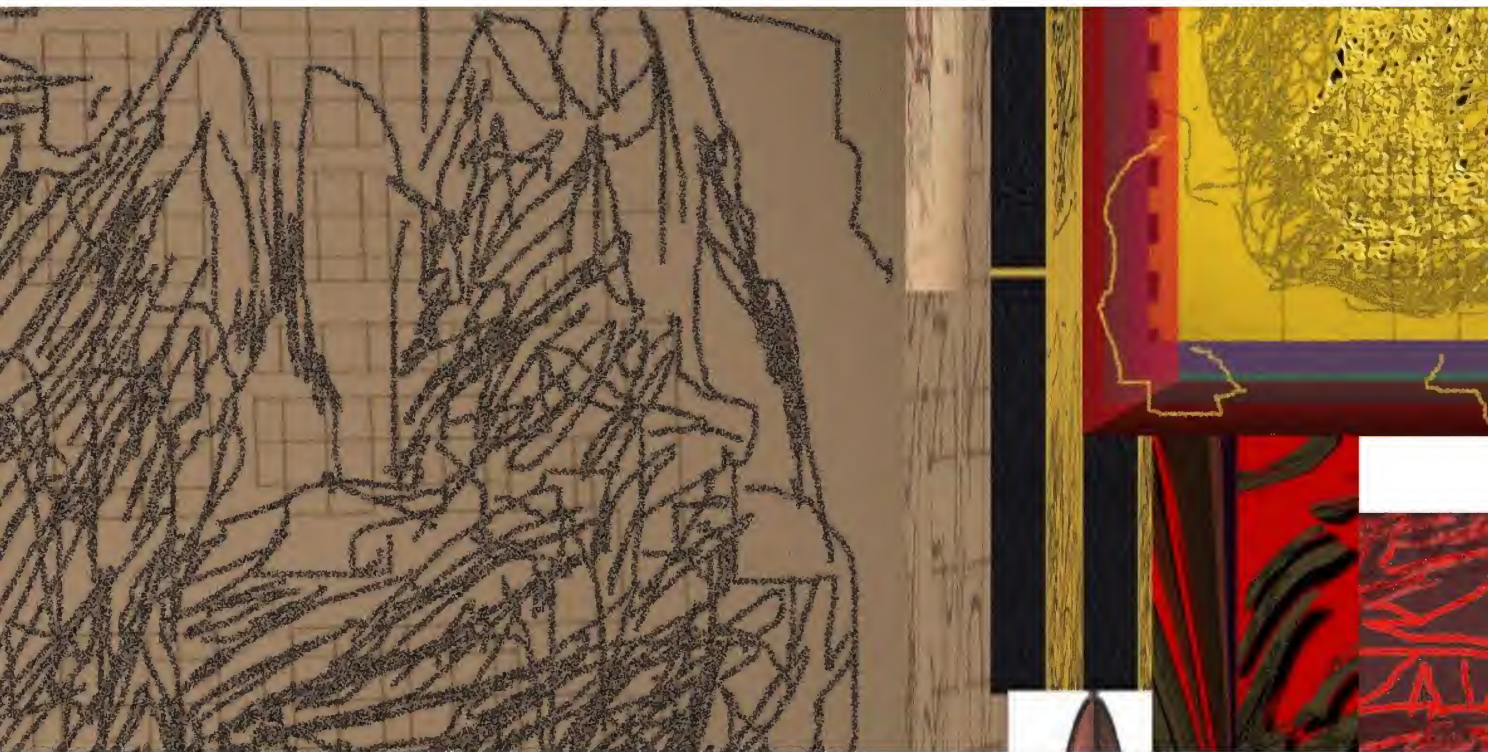










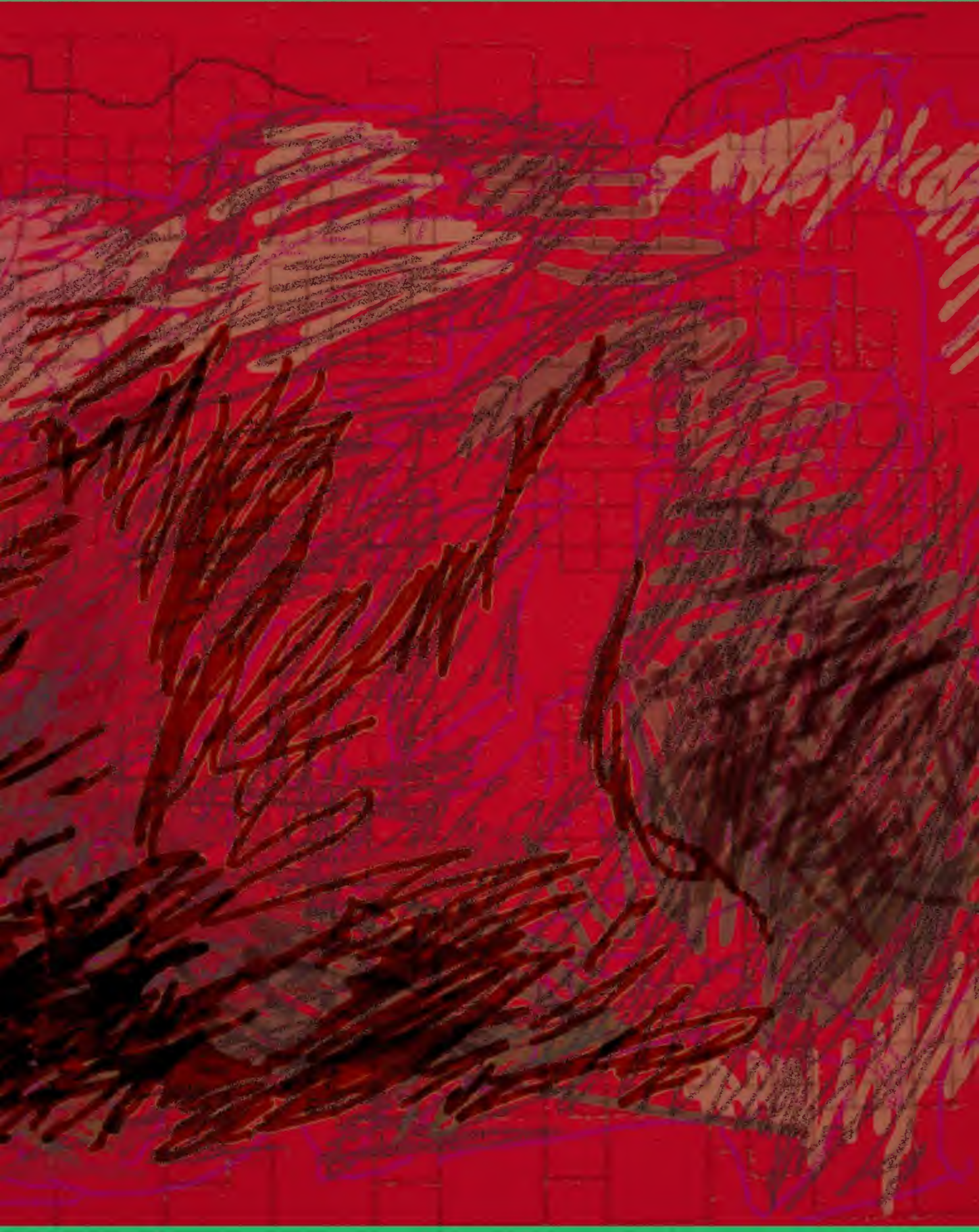








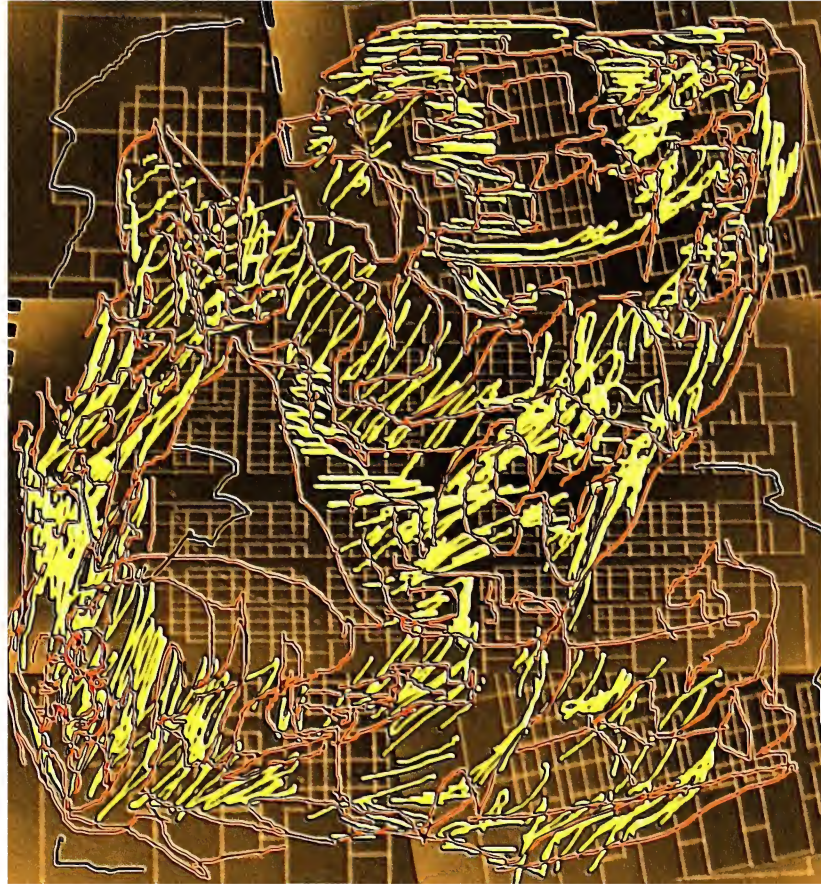






Equisseus 7

The translation of material to drawing with computer still feels, through the rhythms, like the stages of fresco, fluid, then more adaptable to surface, then rough.



St Mathew Tympanum

The more organic ear Caravaggio substitutes into the rhetoric of tympanic structures is echoed.



convoluted envelopes

The engraving function is interrupted by its source drawing. Likewise normal speech is often "anacolouthon"... art having elaborated the vernacular through the successive stagings of classical culture and then its necessary interruptions... fluidity of national border rhyming with fluidity of valorizations and of visual rhetoric's in which drawing serves a kind of pidgin function...and endless Creole...



Convolutd Envelopes



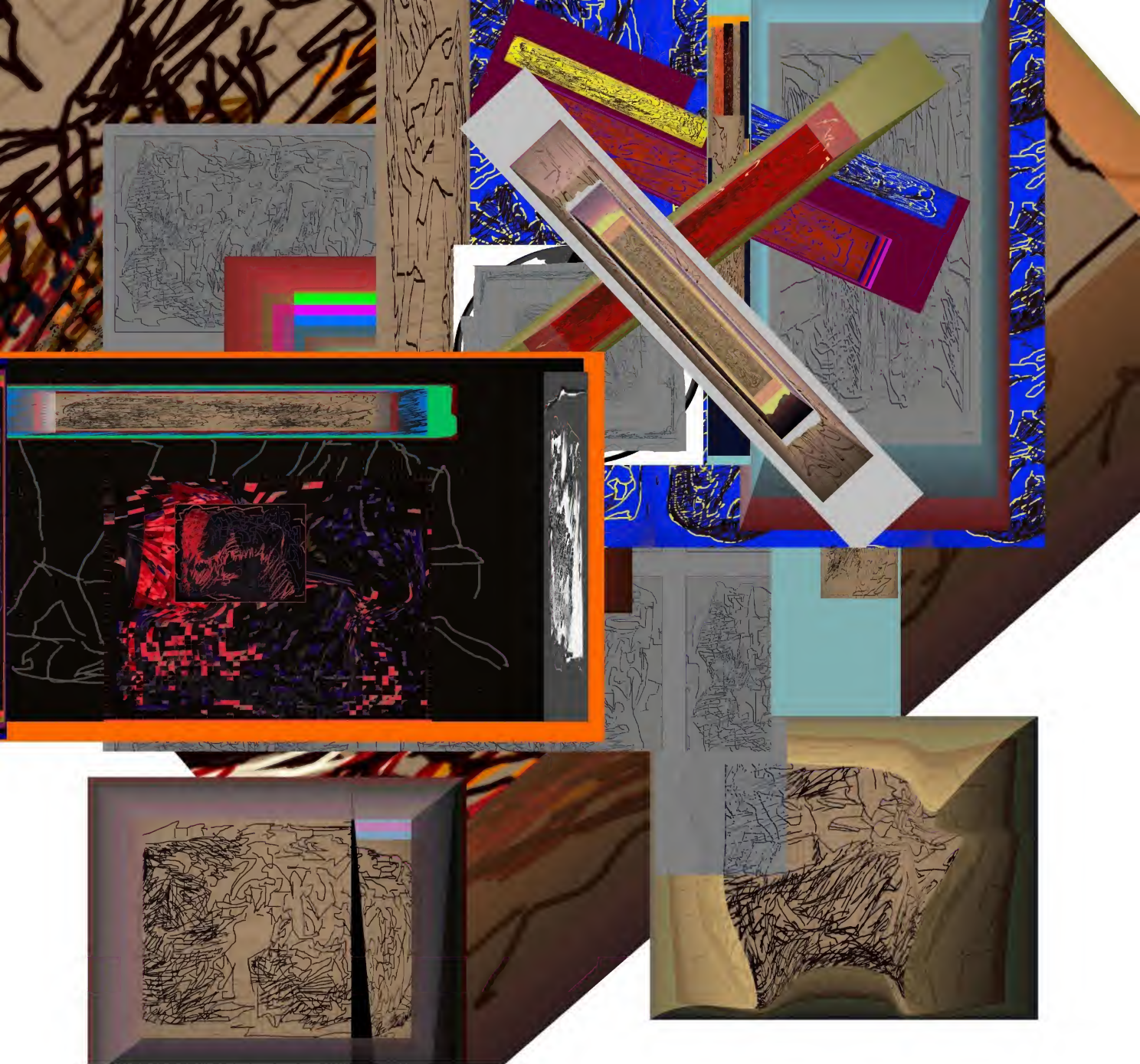
Lab 5 (

lab in parentheses is a labyrinth



Elegy 3

High resolution creates a microscopy scale to sculpturotectural ephemera.



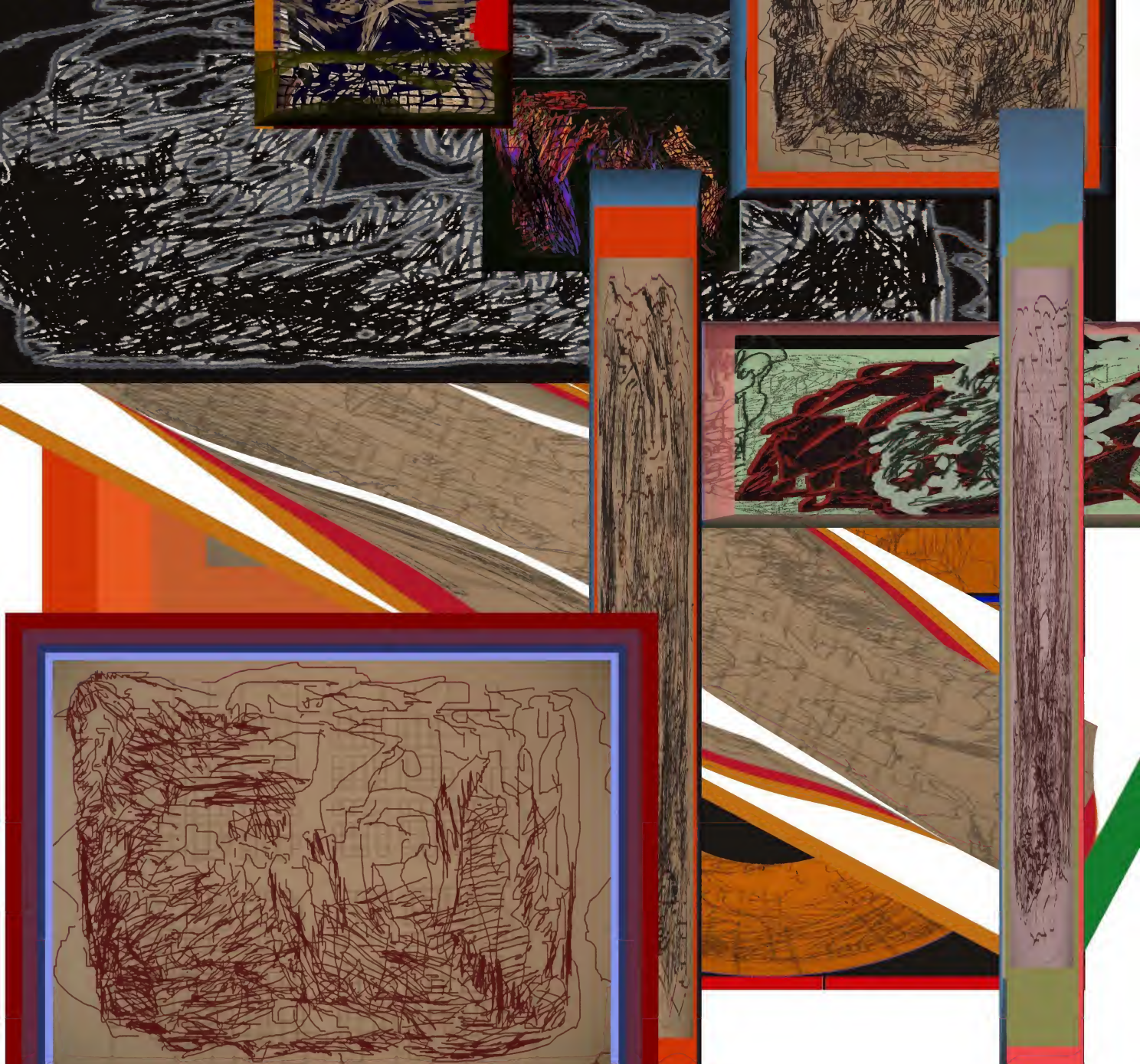
Elegy 23

no space reflects on the necessity of concept formation to explain that which passes from sensorial field while rhyming on the way with "negative space"...



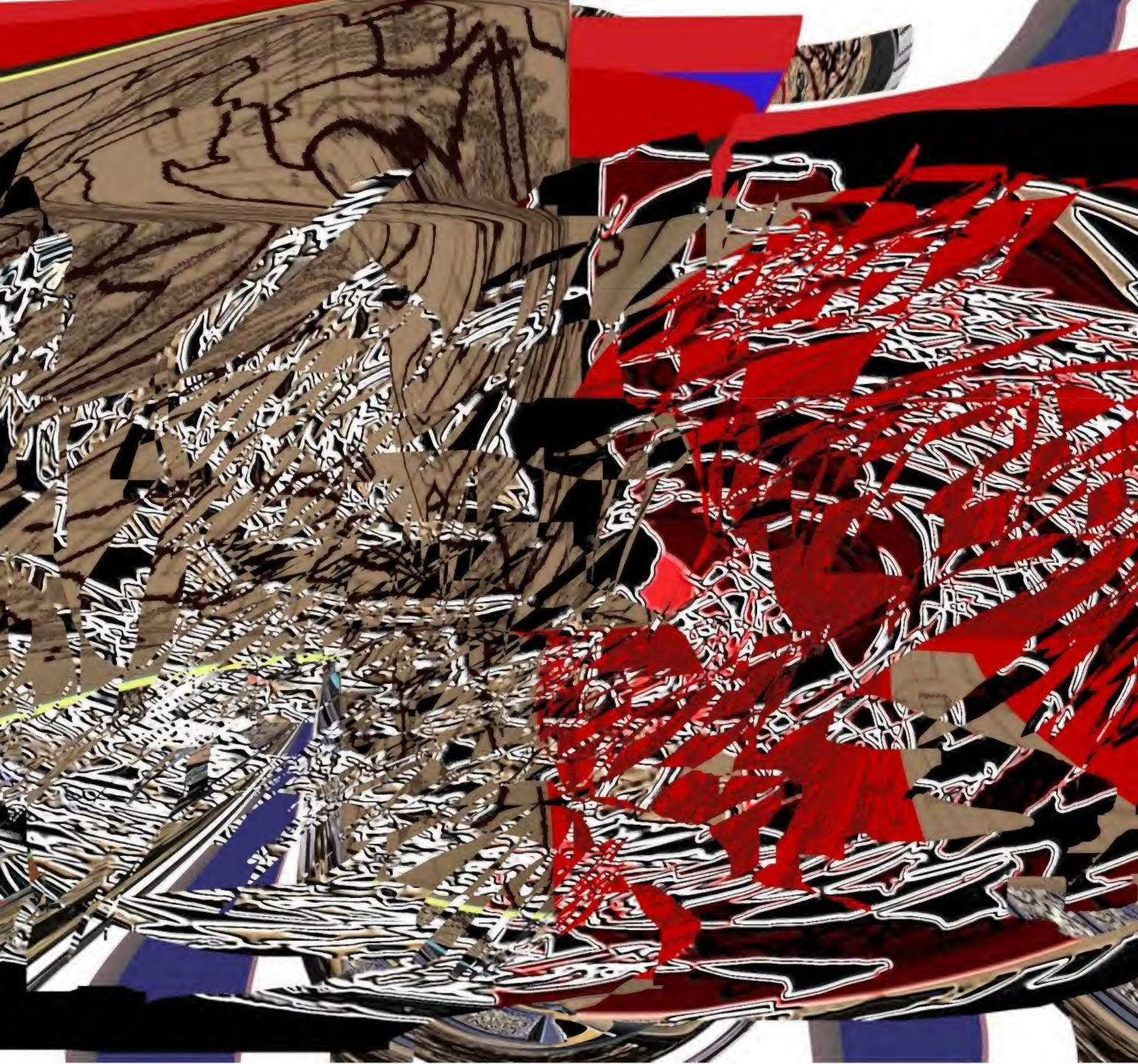
el 3

This is the proverbial 4th dimensional pottery wheel...



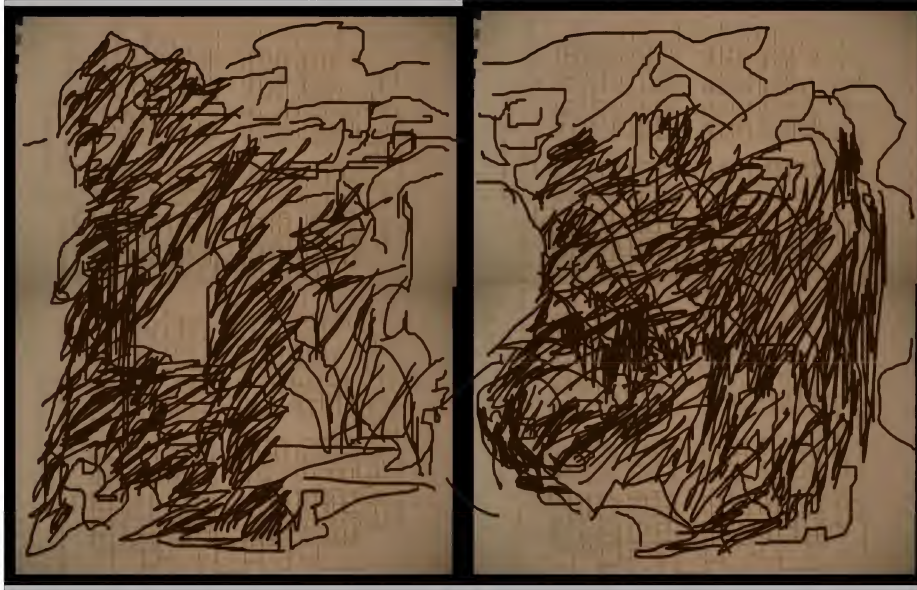
Elegy 10

About this time my drawing hand begins to distinguish multitudes of complementary rhythms and sympathetic chords embedded as they go along...



Transformer 16

In our daily environments transformers are designed not to be seen.. This drawing is the inverse universe. However transformation is the key to metamorphosis. I drawing through a corruption of butterfly joiner forms... i.e. open joints, not meant to be hidden, by sculptural objects, like a stuppa...



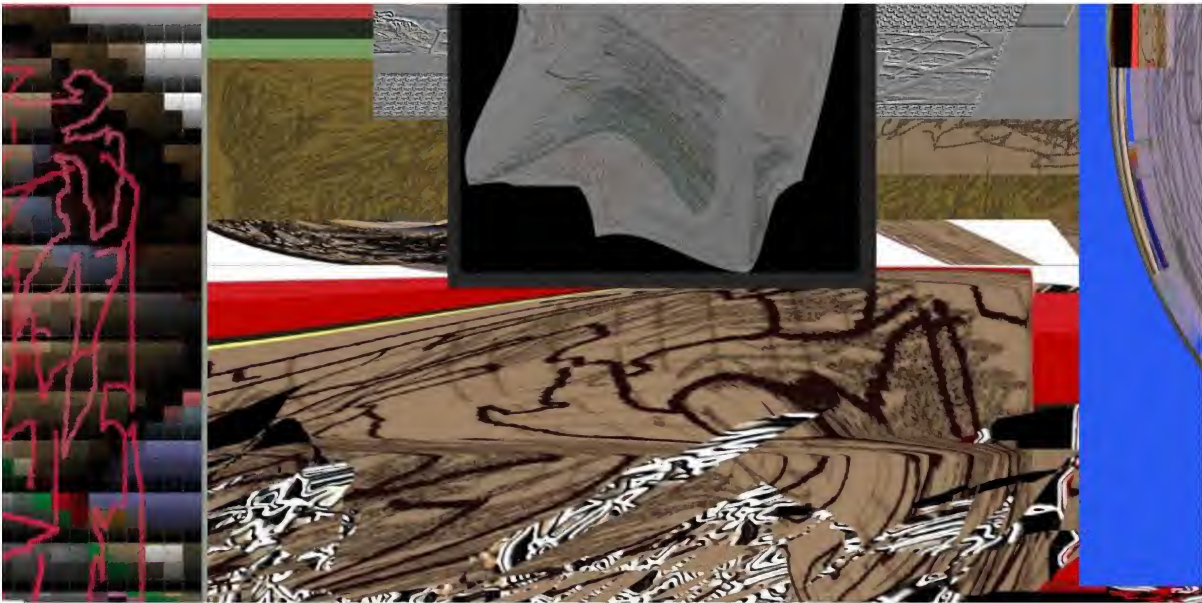
Is Arete Antinomy

Arete- excellence as opposed to Techne or technical procedure pose artistic proof vs inartistic proof, and the artists print as state of mind... the cyber space carries vestiges of all the track and trace between antinomy and autonomy.

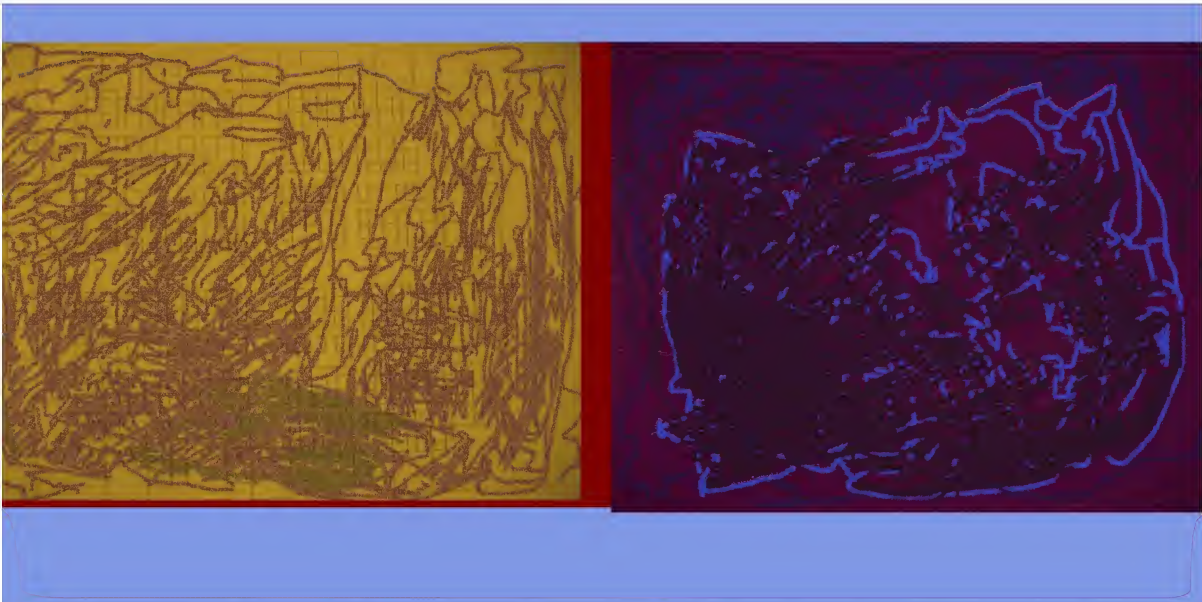


gamut of Skrr

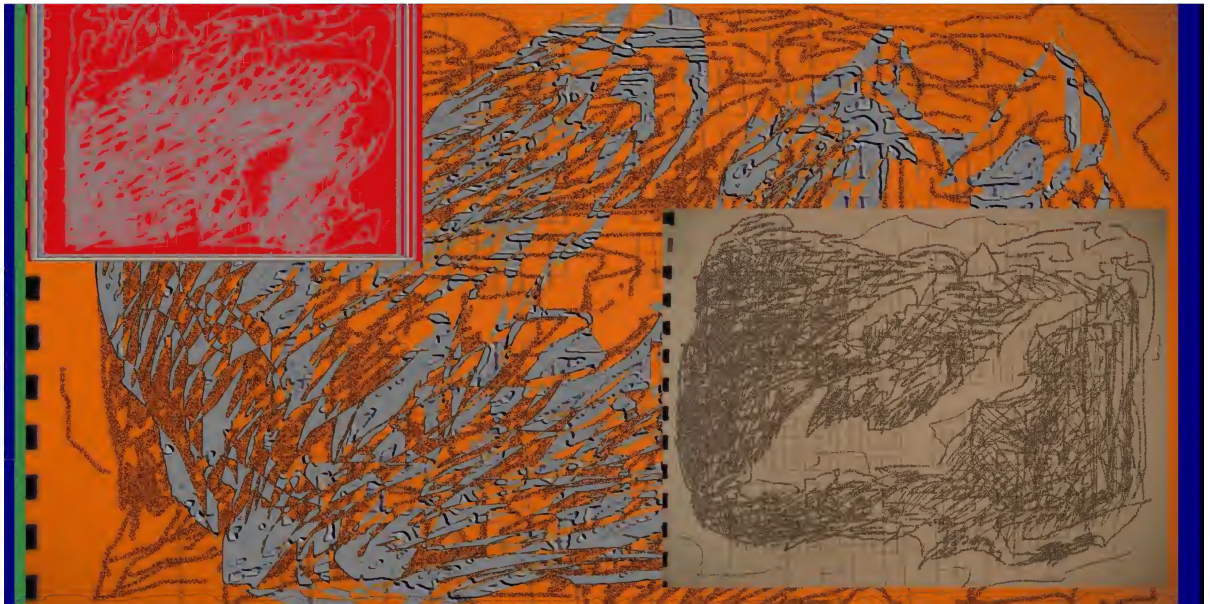
labyrinth echoing scratch in dirt, spot on clay, carved bone, bas relief , free standing sculpture, drawing in space, ephemera as chimera in camera...skrr being assyrian root for range of motion between scratch and sculpture.



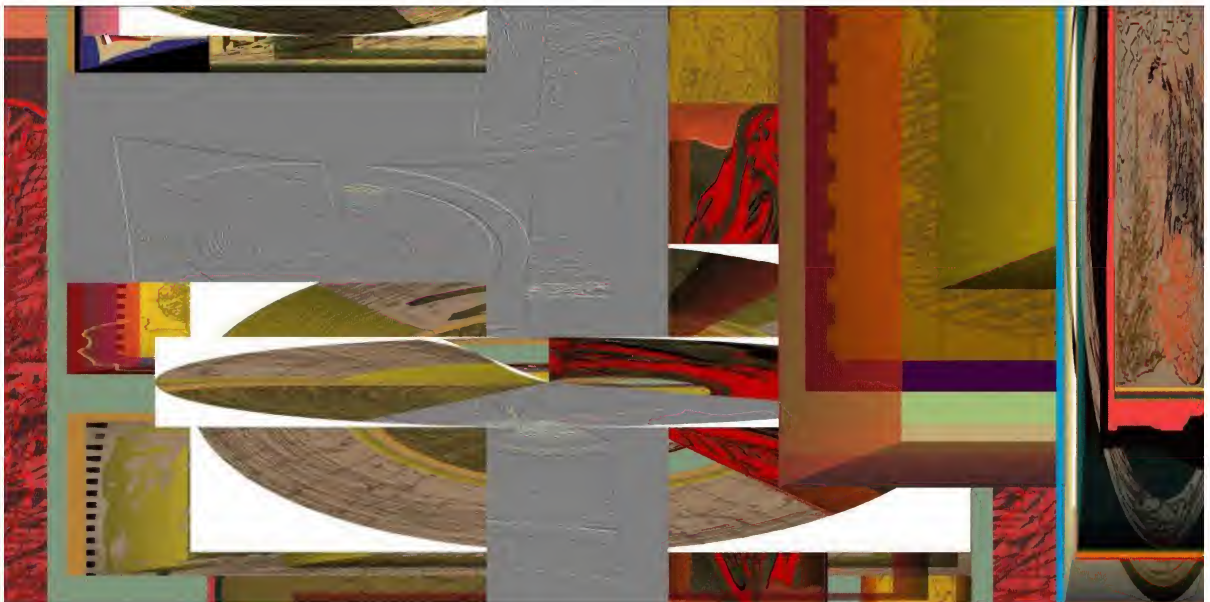
gamut 41



lever 3



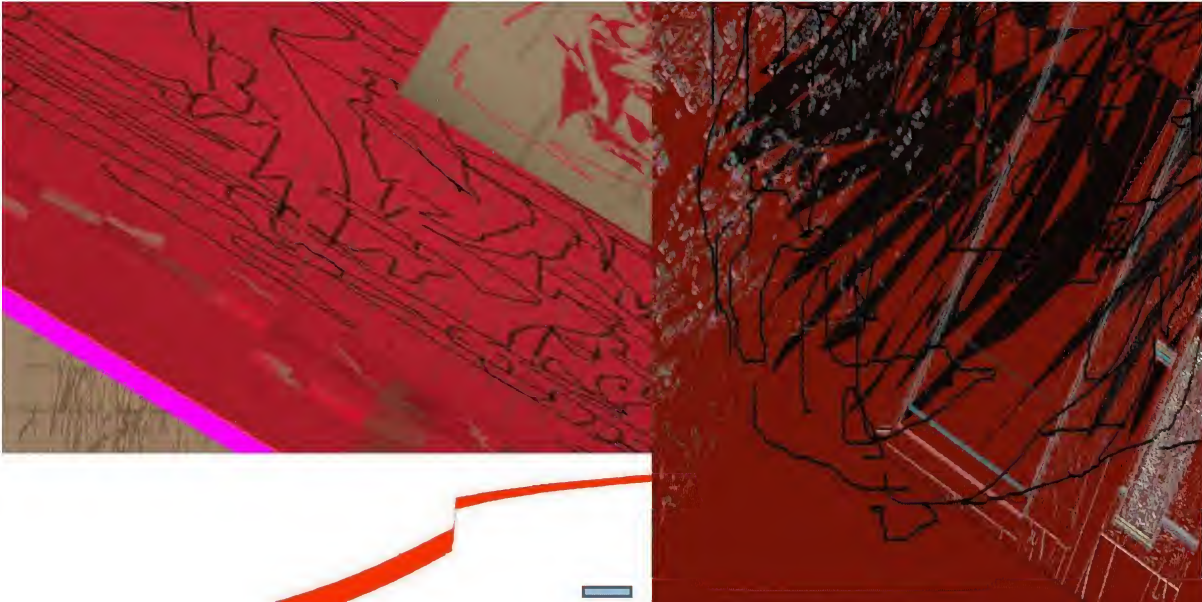
Difference



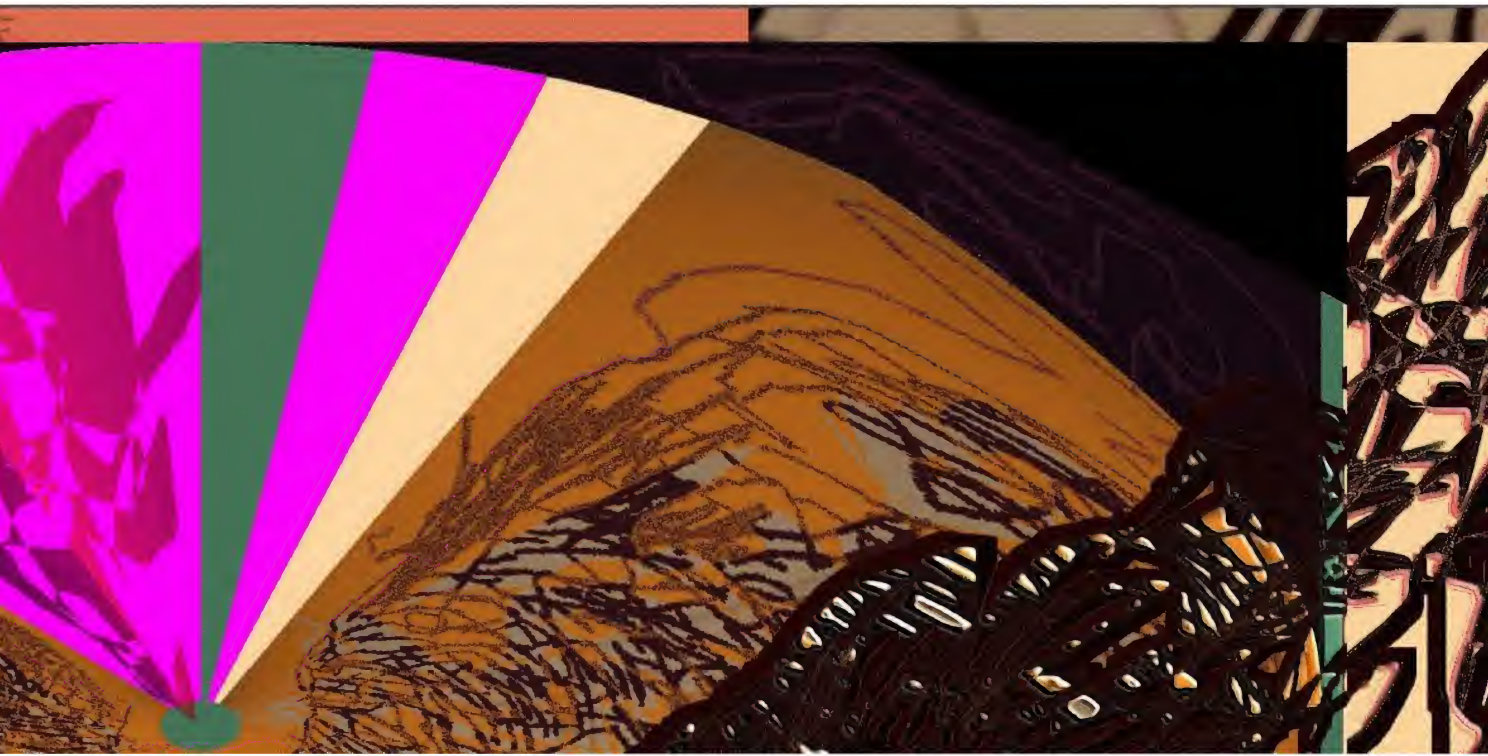
gamut 13



cakakavatti 13

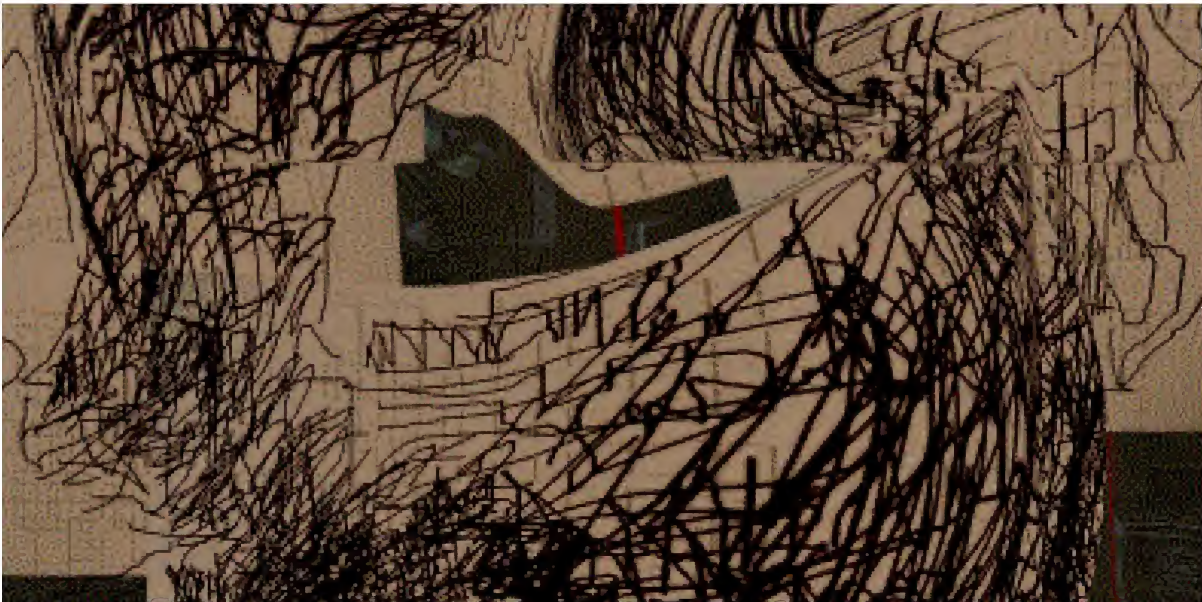


Gamut 36





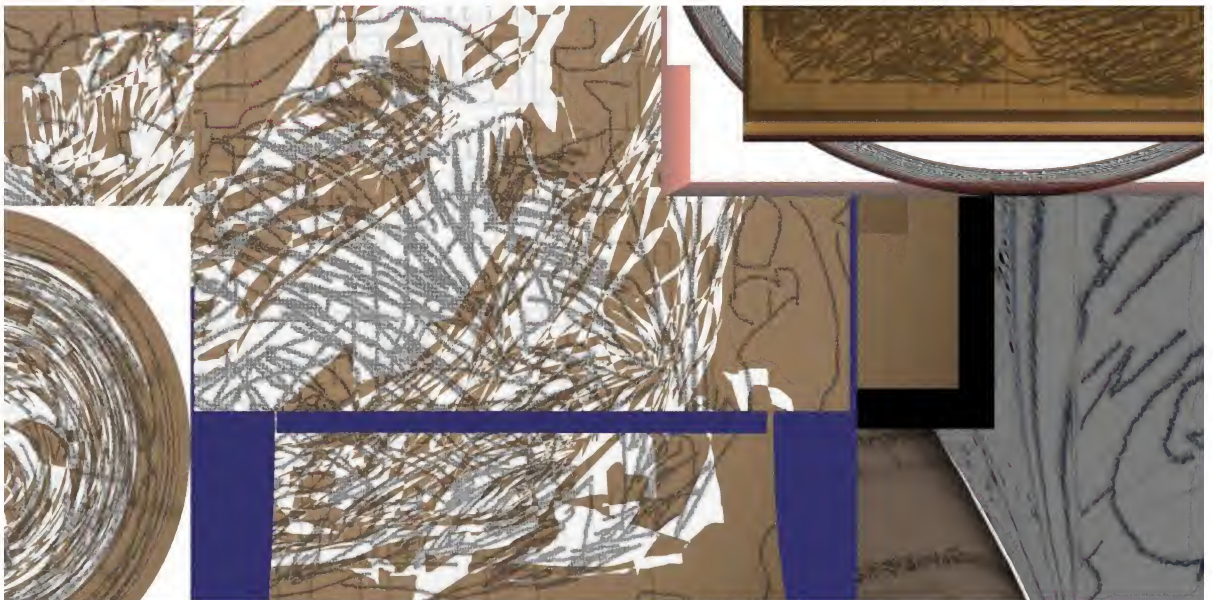
gamut 31



gamut 29



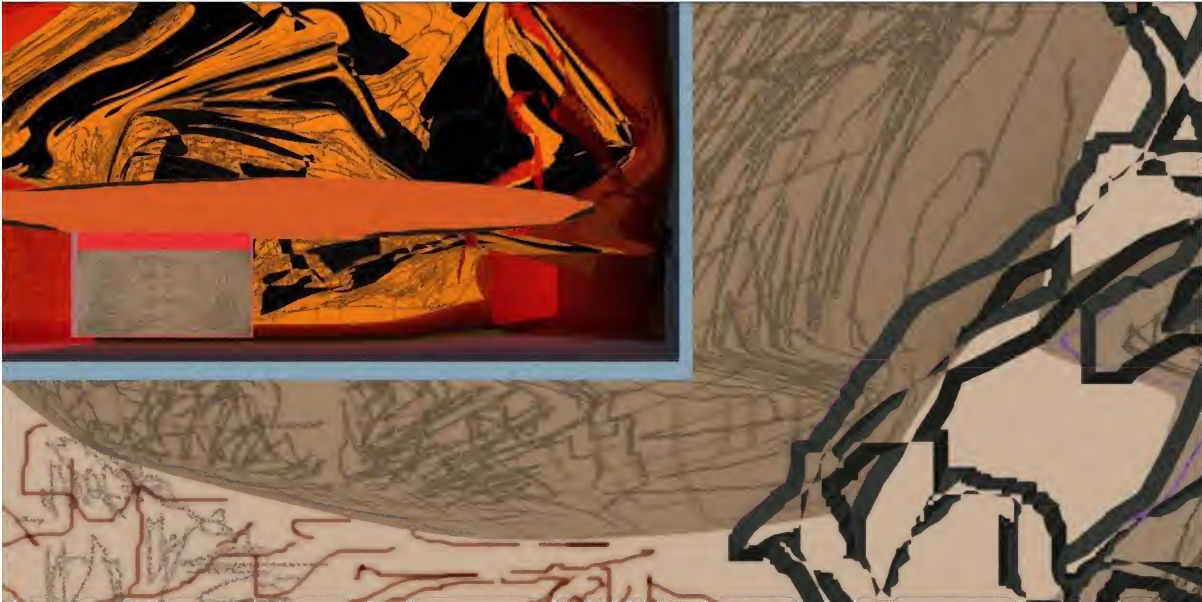
gamut 33



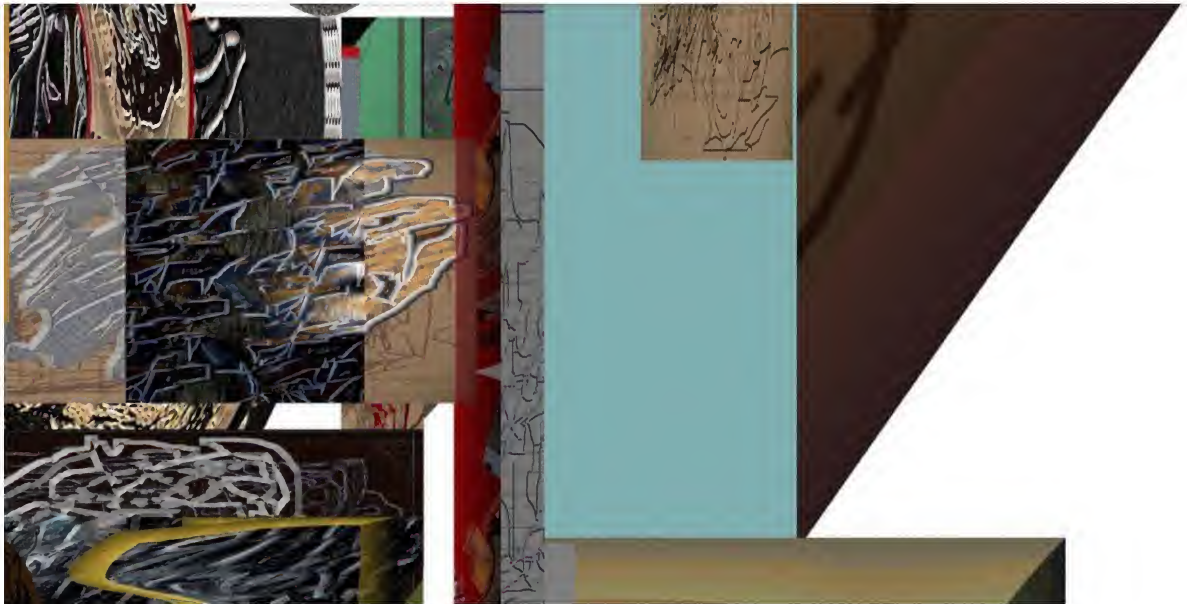
Is Arete Antinomy



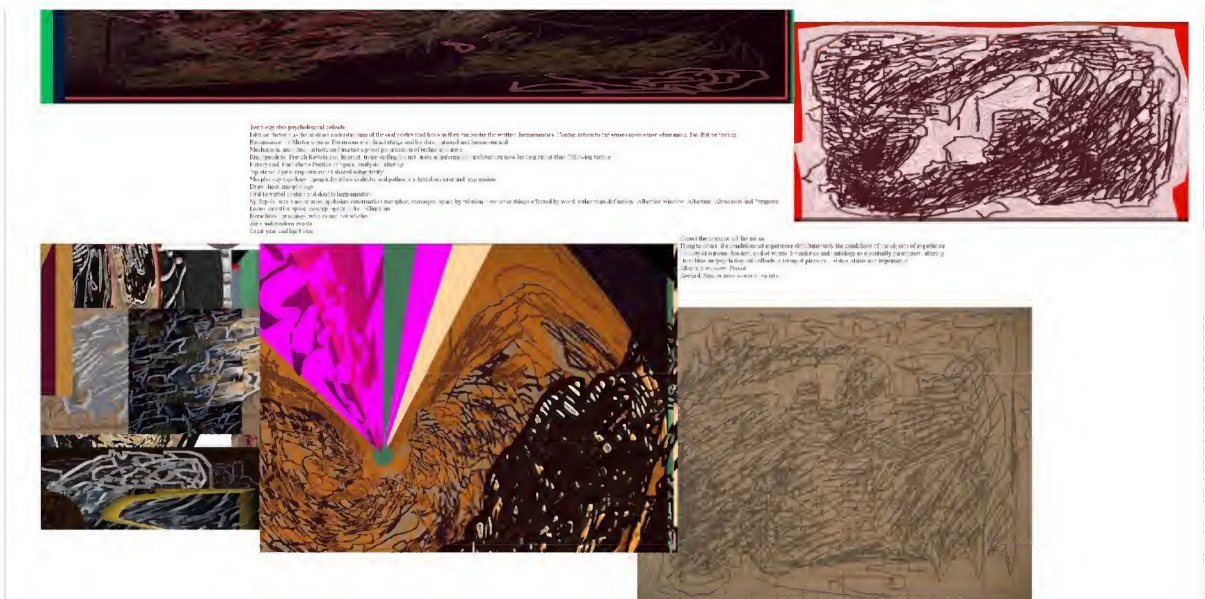
darmdhatu



gamut 38



gamut 16

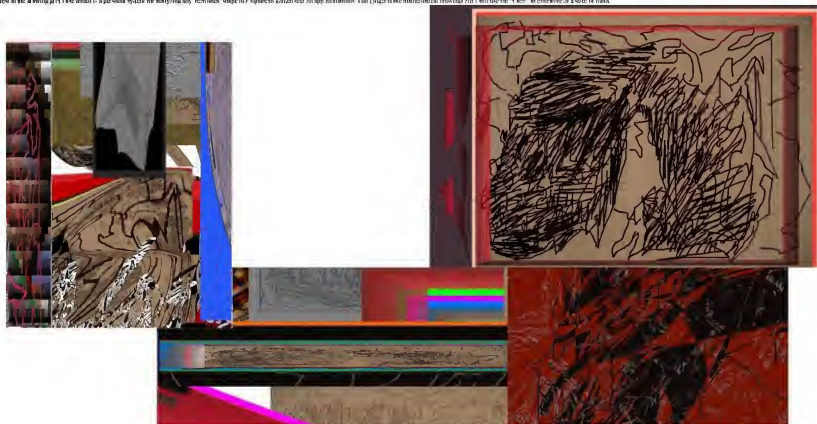


Lantern Continents



Lantern 2

The drawing is a complex, layered image. It features a dense, abstract black and white line drawing on a dark background. The drawing is composed of numerous overlapping, chaotic lines that form a complex, almost architectural structure. To the left of the drawing, there is a vertical column of text in a small, sans-serif font. The text is a mix of English and German, discussing the nature of drawing, its relationship to the world, and its role as a form of communication. The overall aesthetic is that of a digital collage or a complex, layered image.



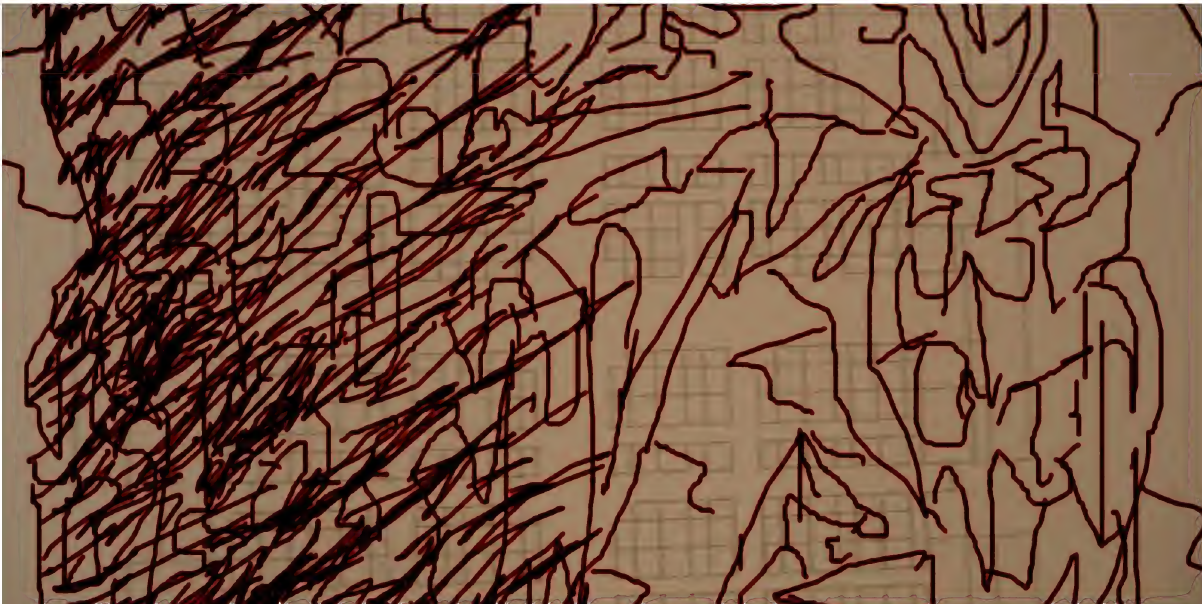
Lantern Continents 3

[illegible]

111



Lantern Continents 6



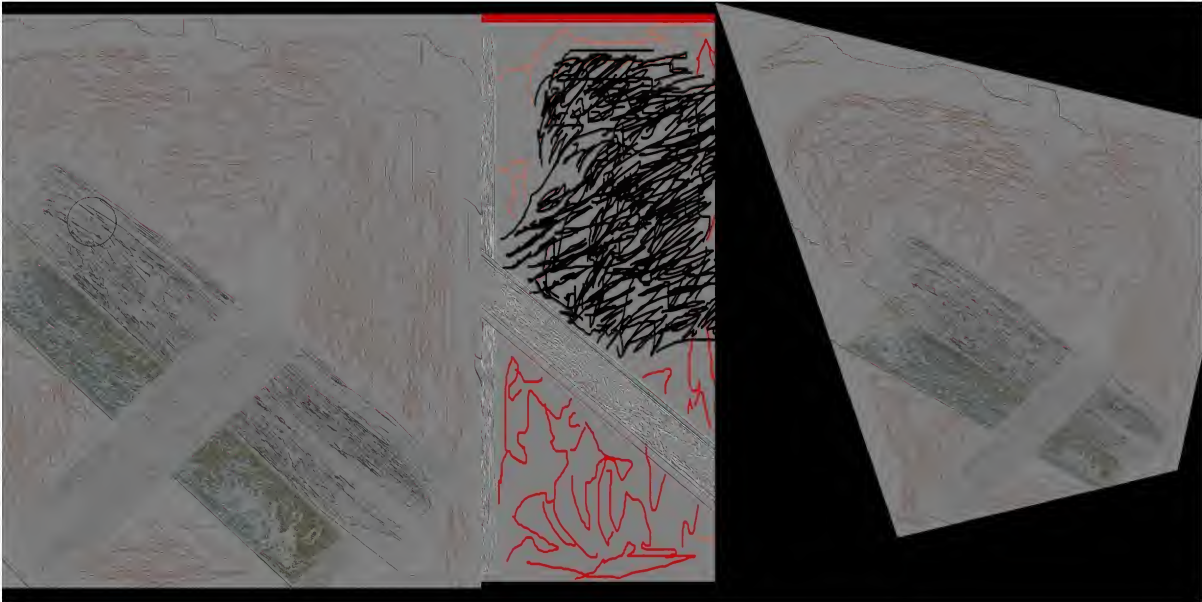
Holon



Holon3

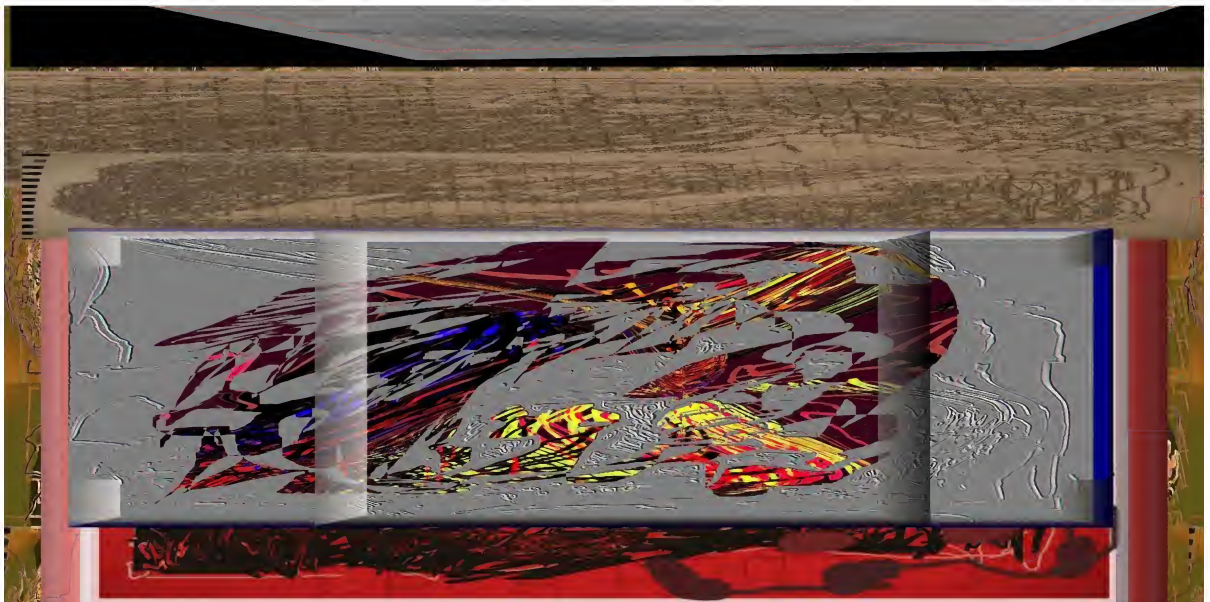


Holon 4

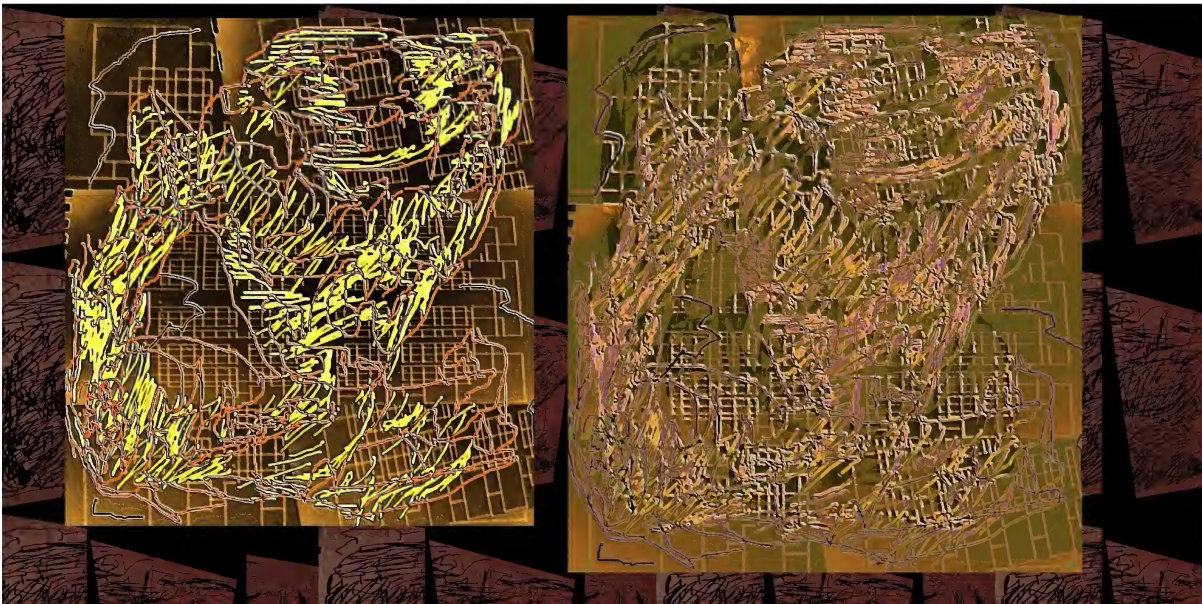




Viz Rhet



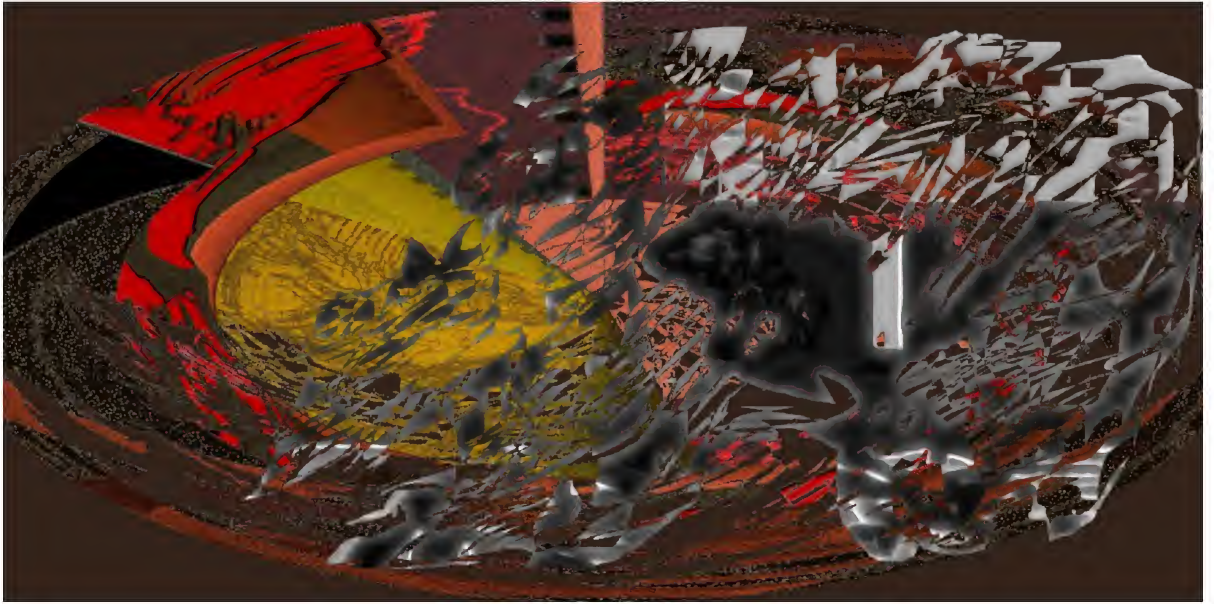
Xin Ado Ando



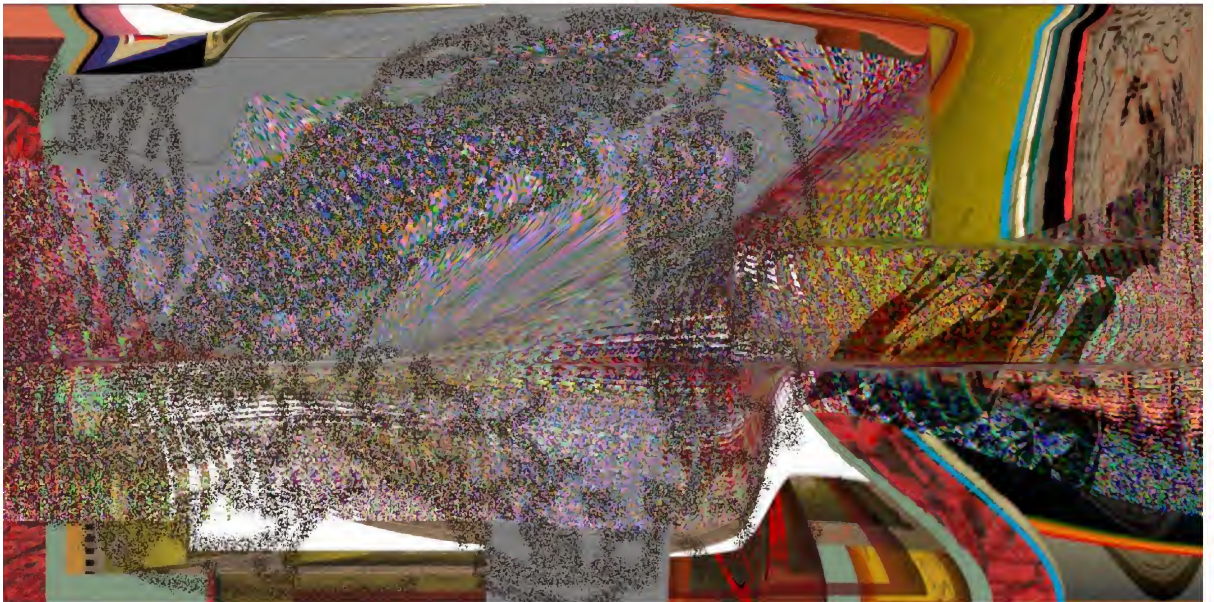
viz rhet 2



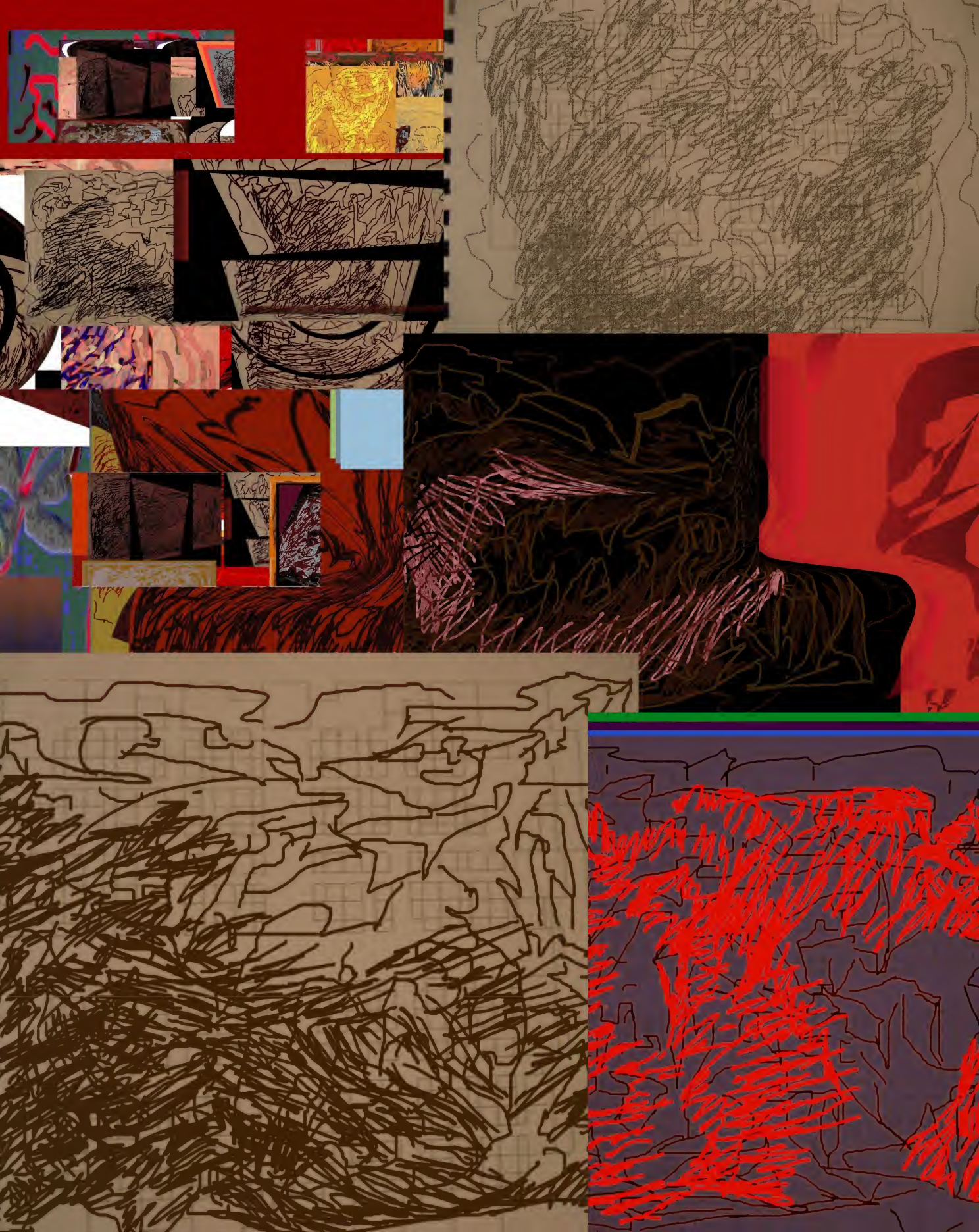
Protreptic

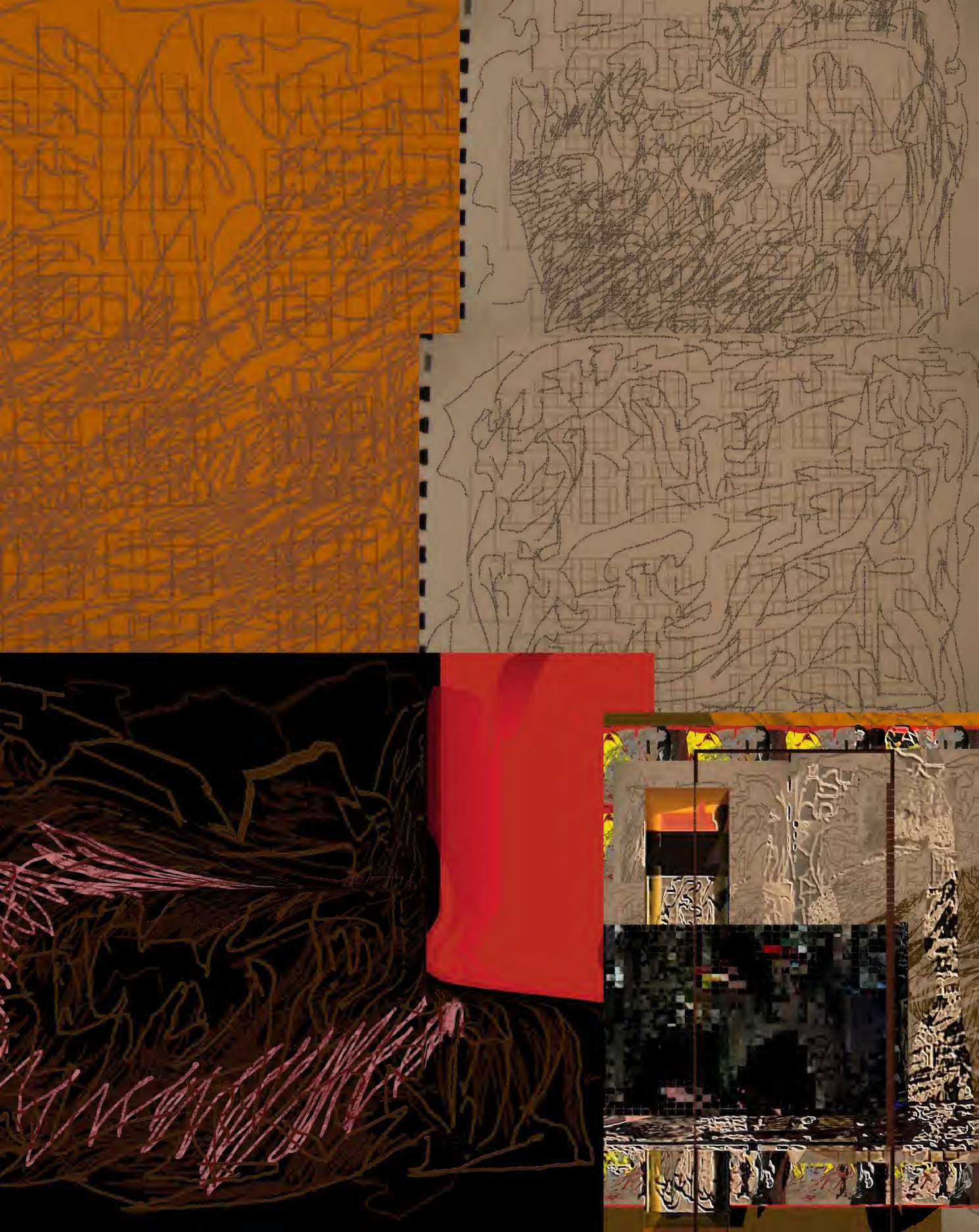


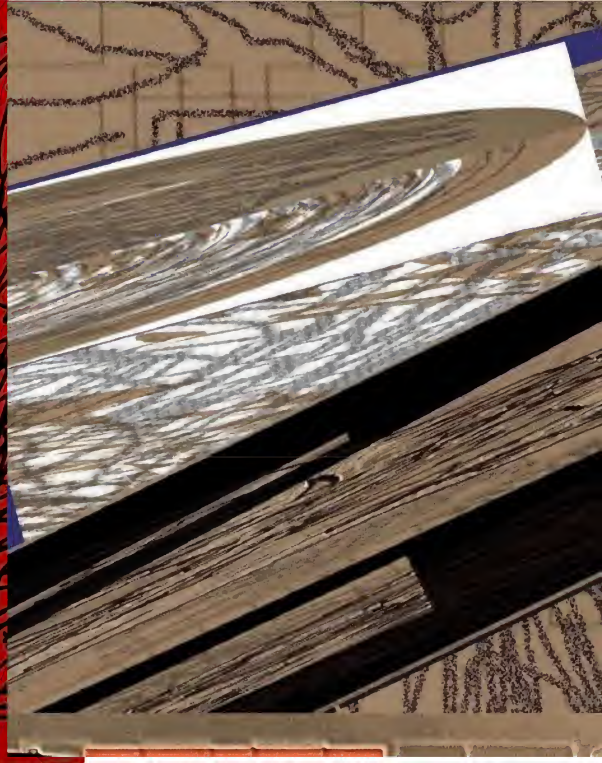
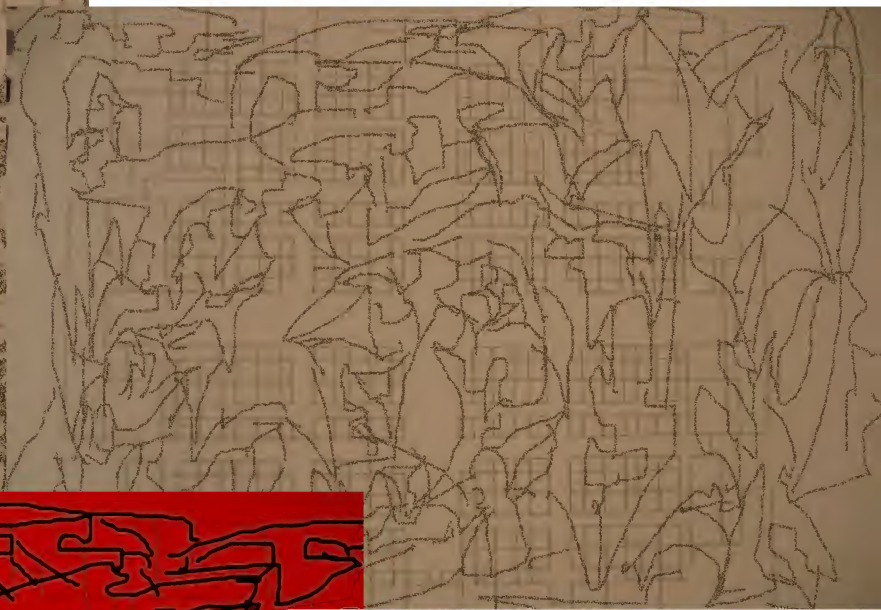
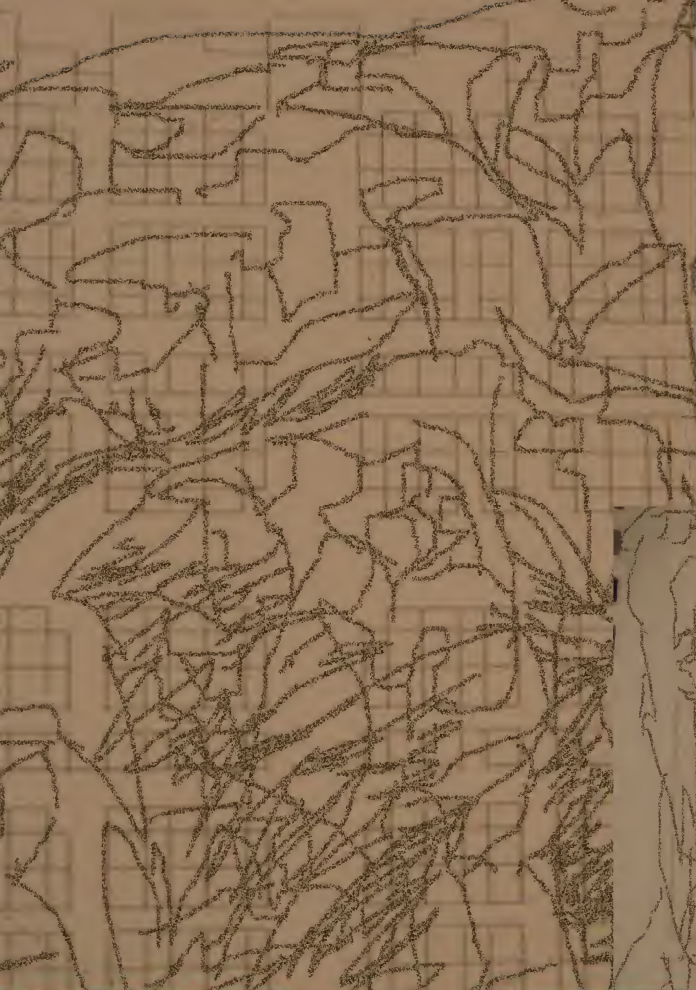
River Platte 6

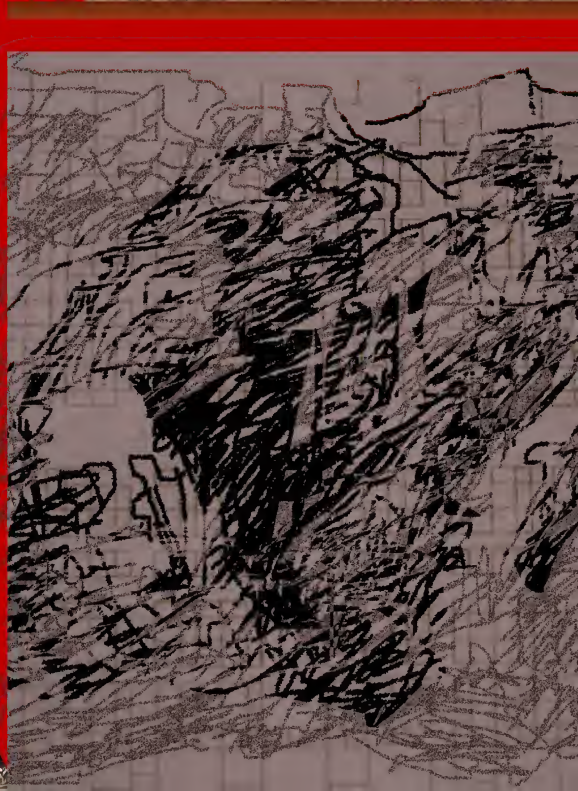
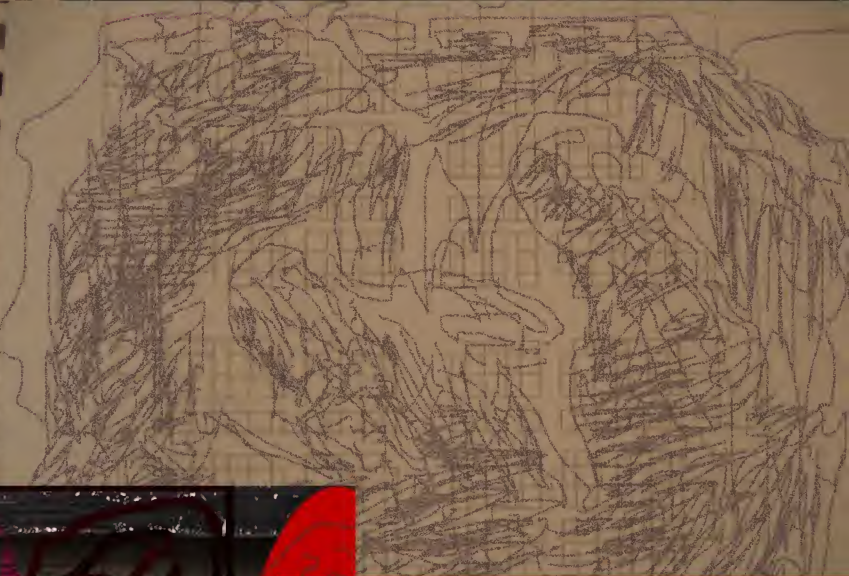
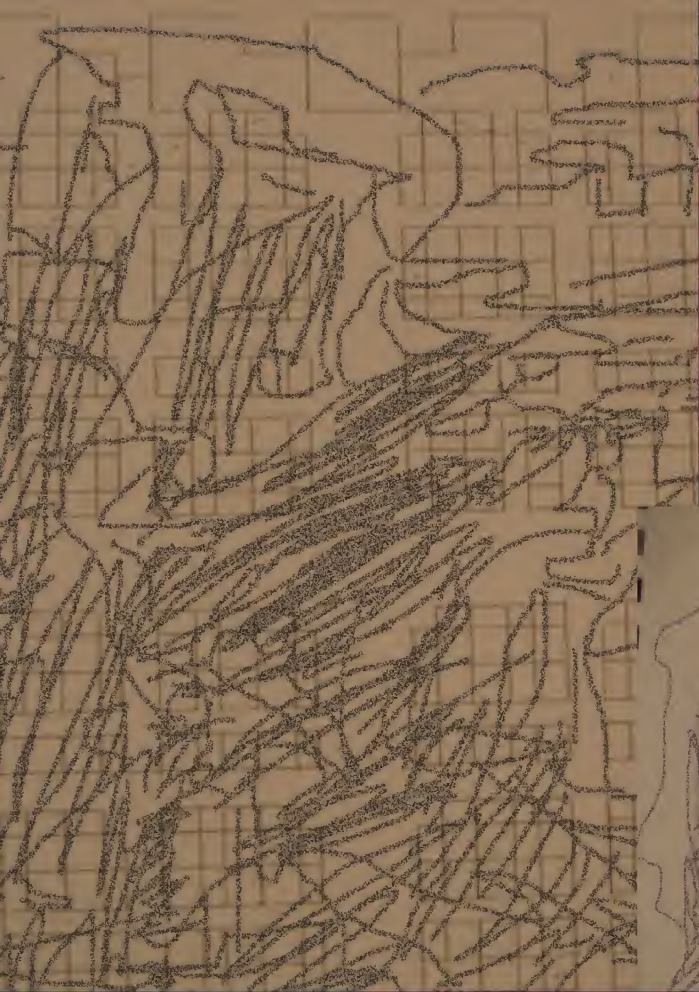


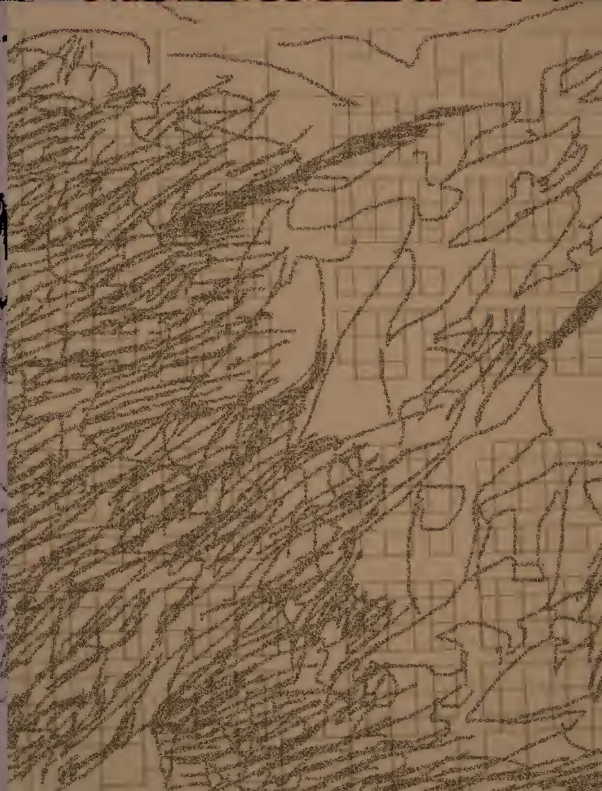
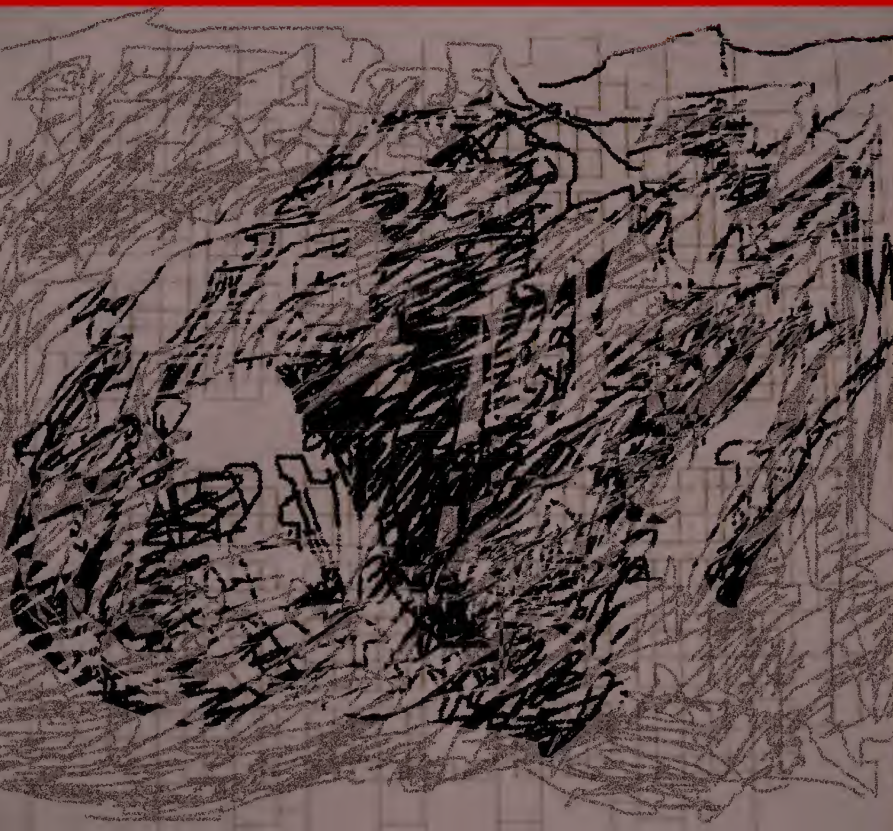
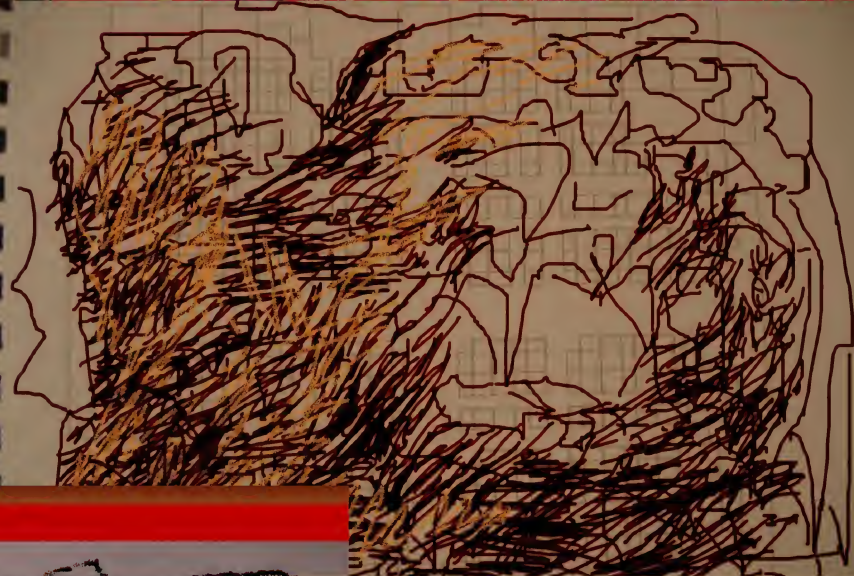
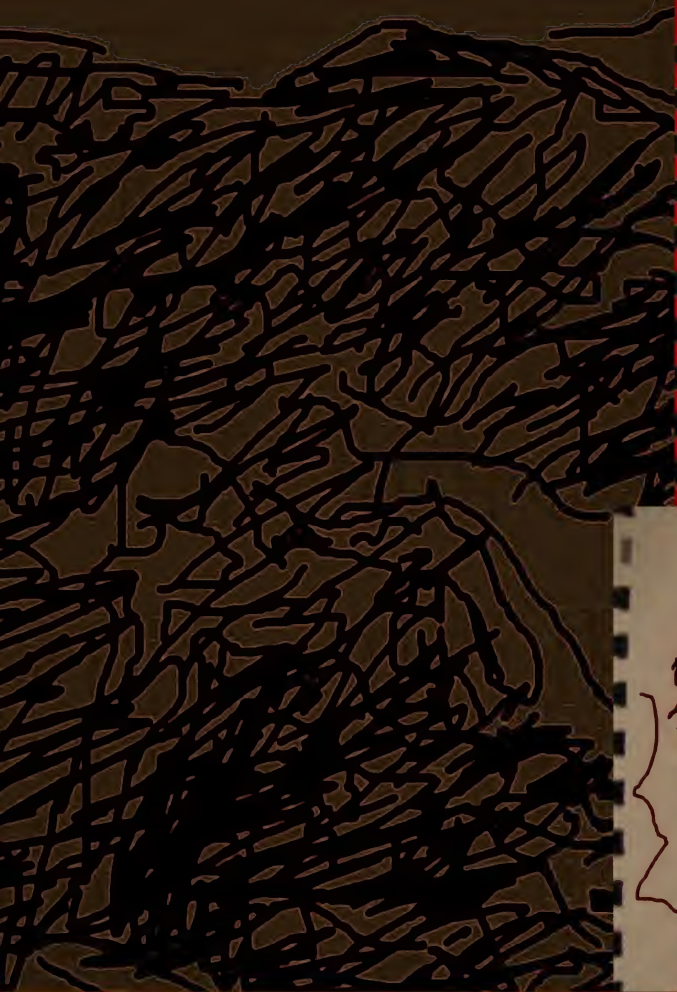
River Platte 4

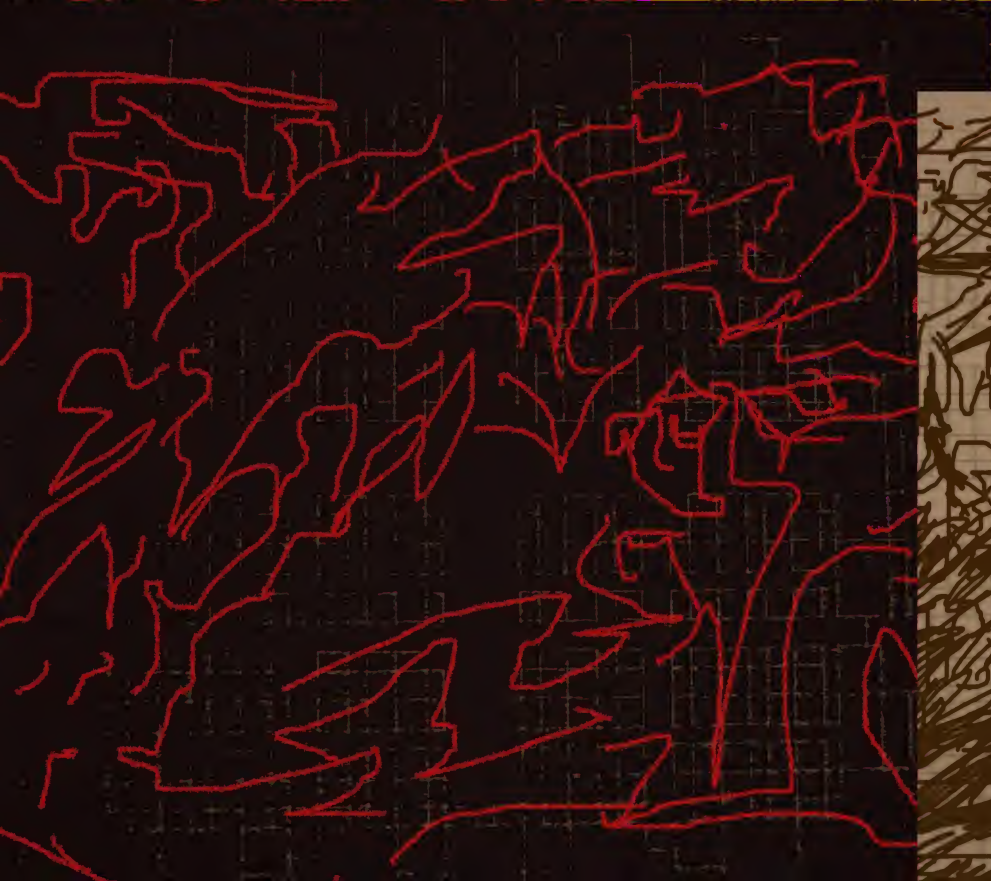


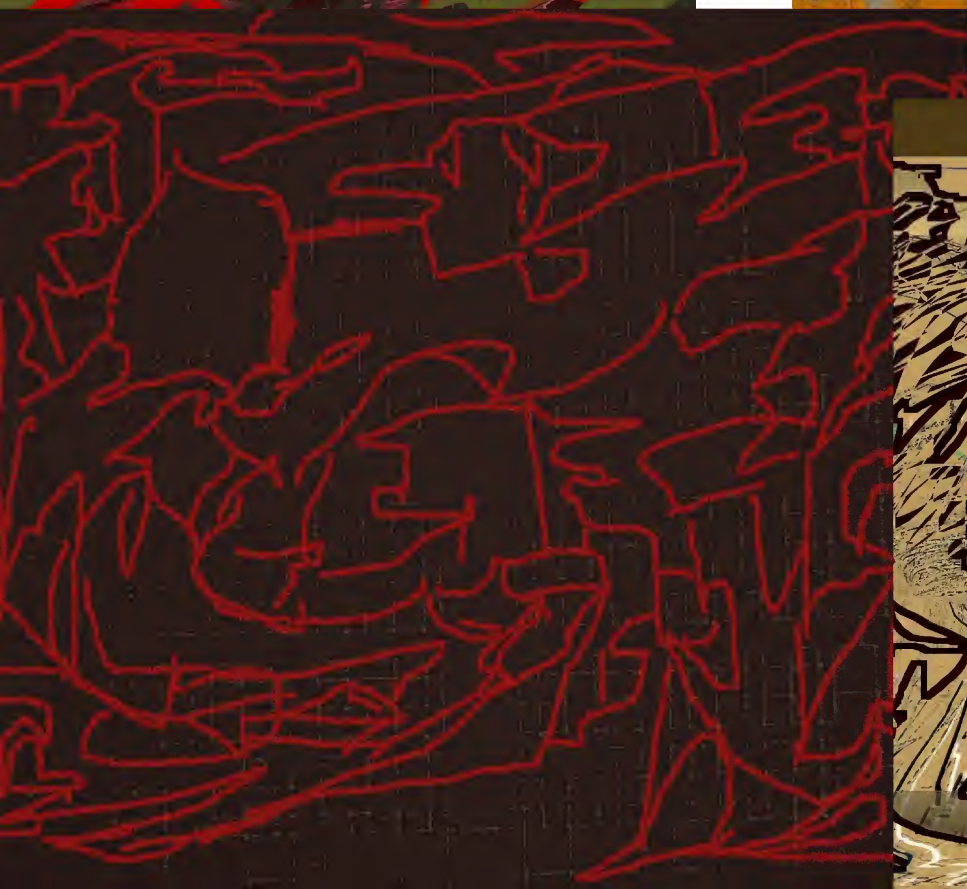
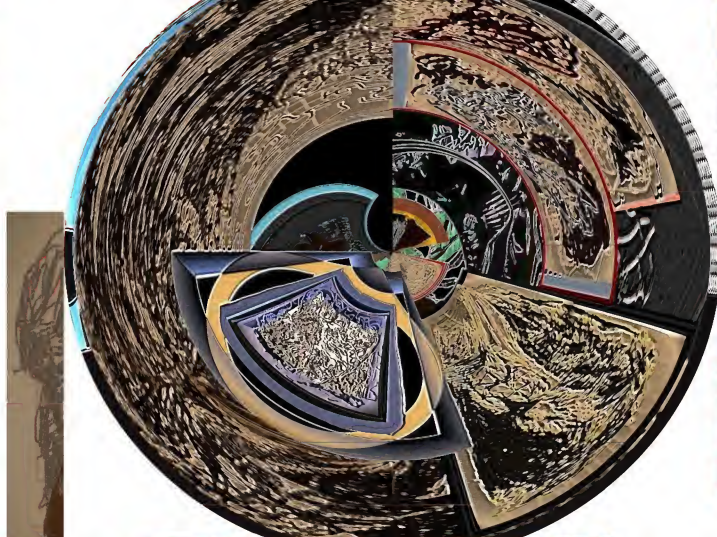


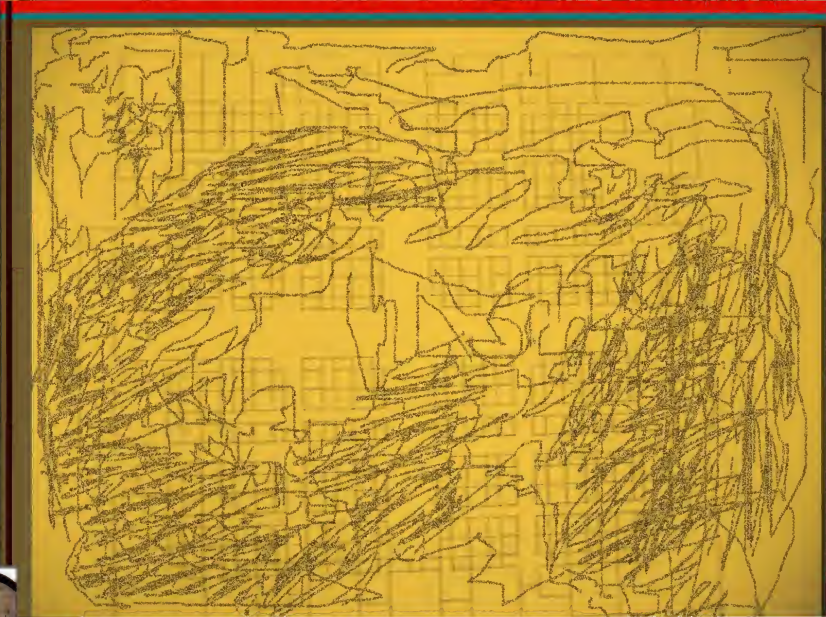
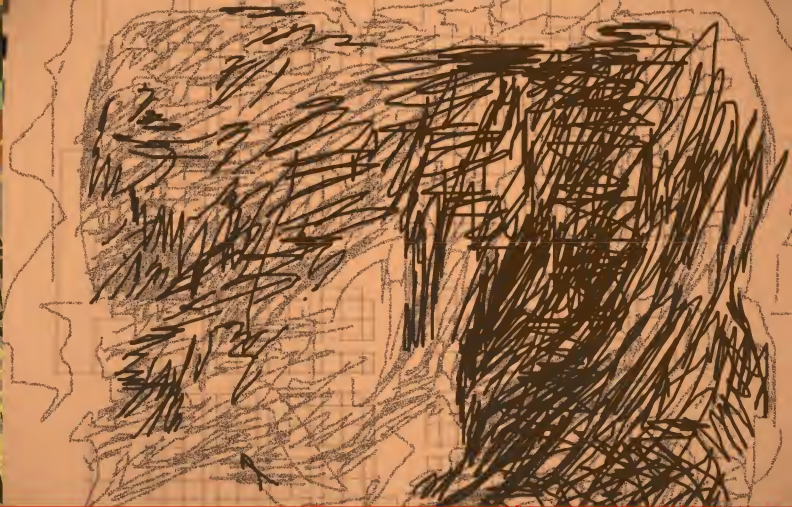
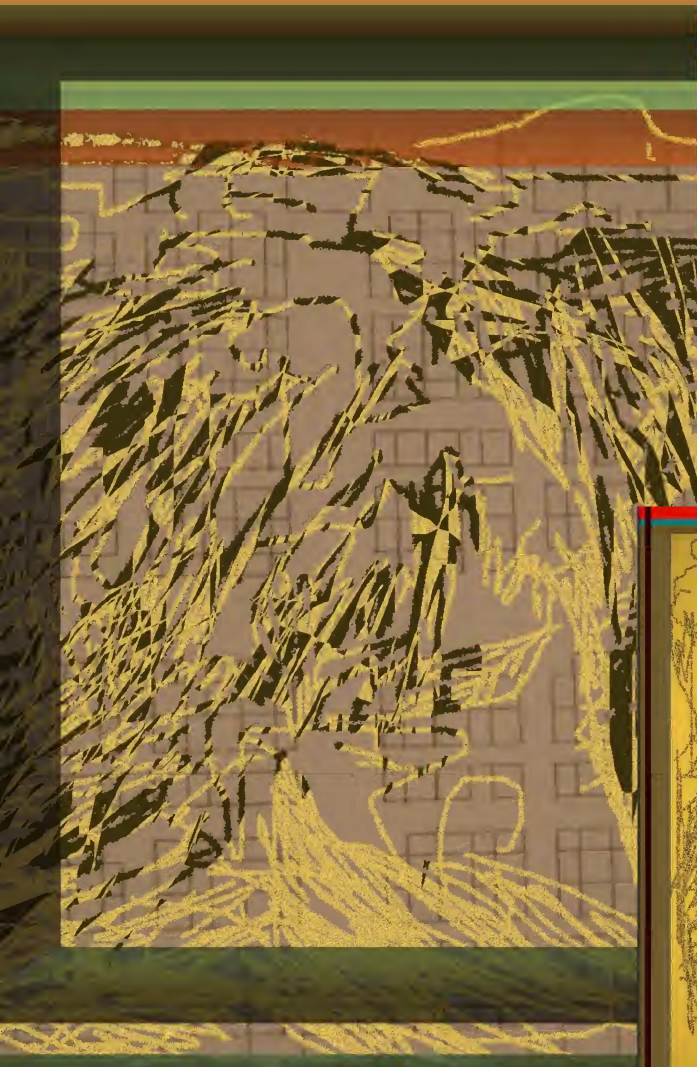


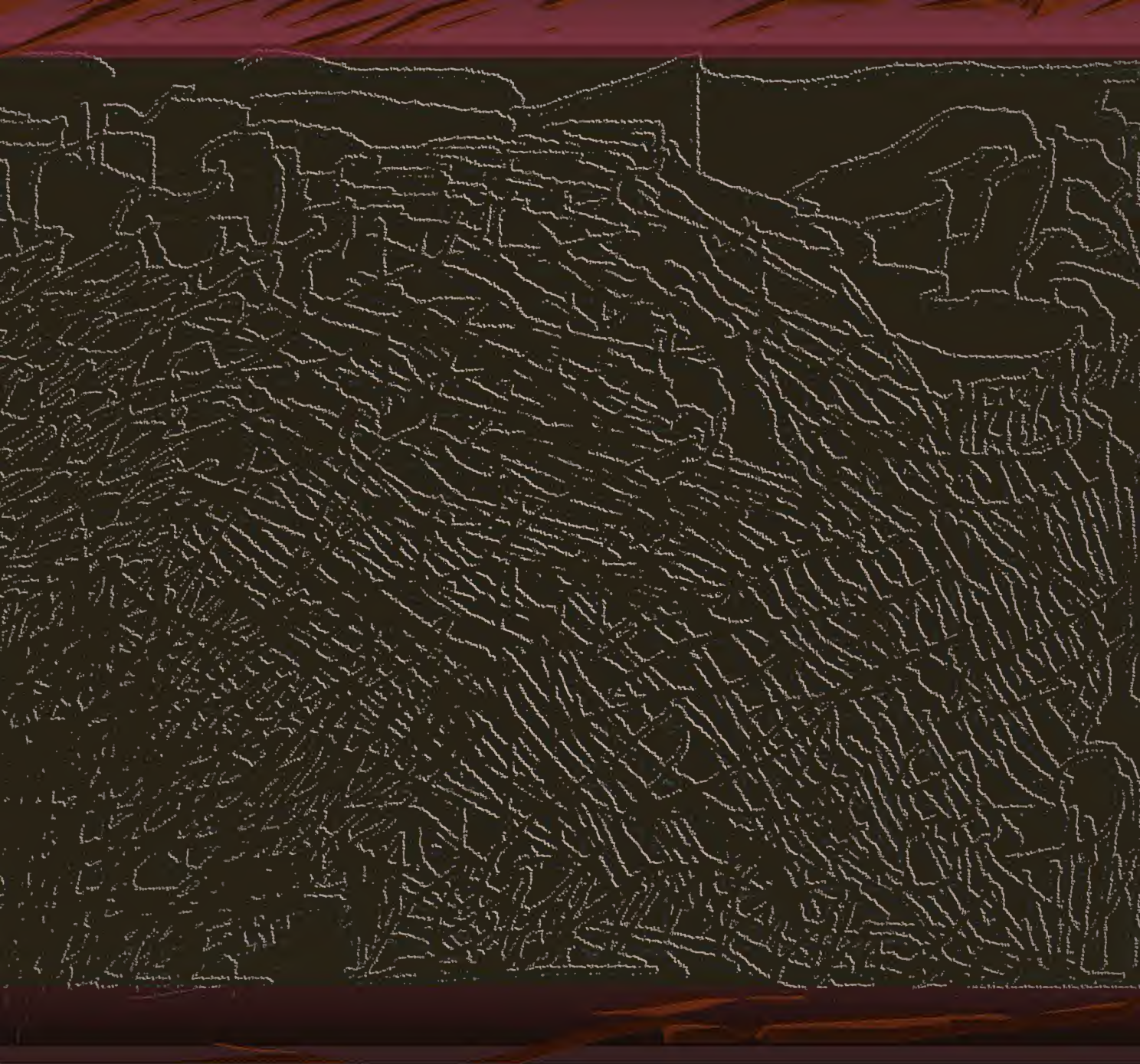








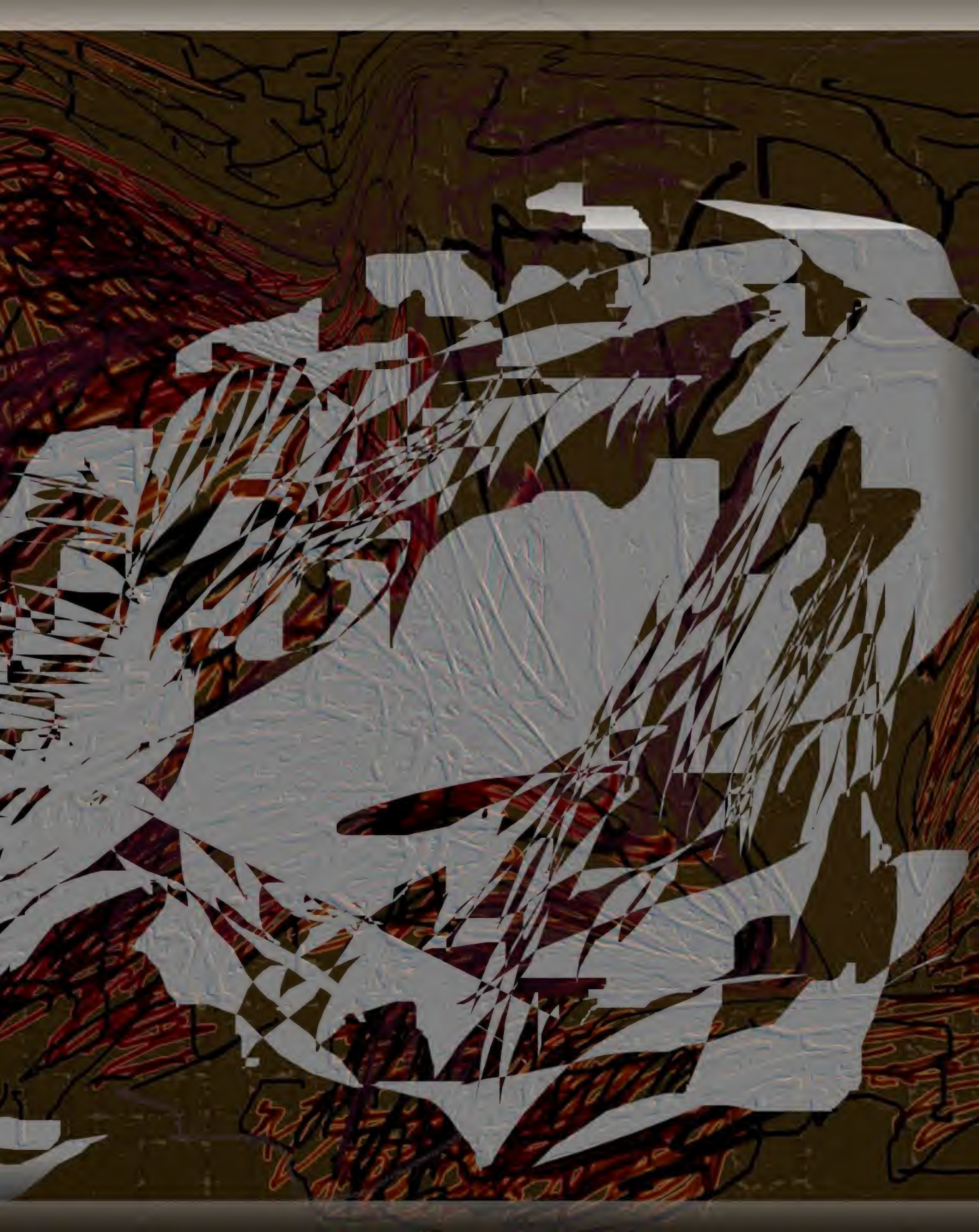


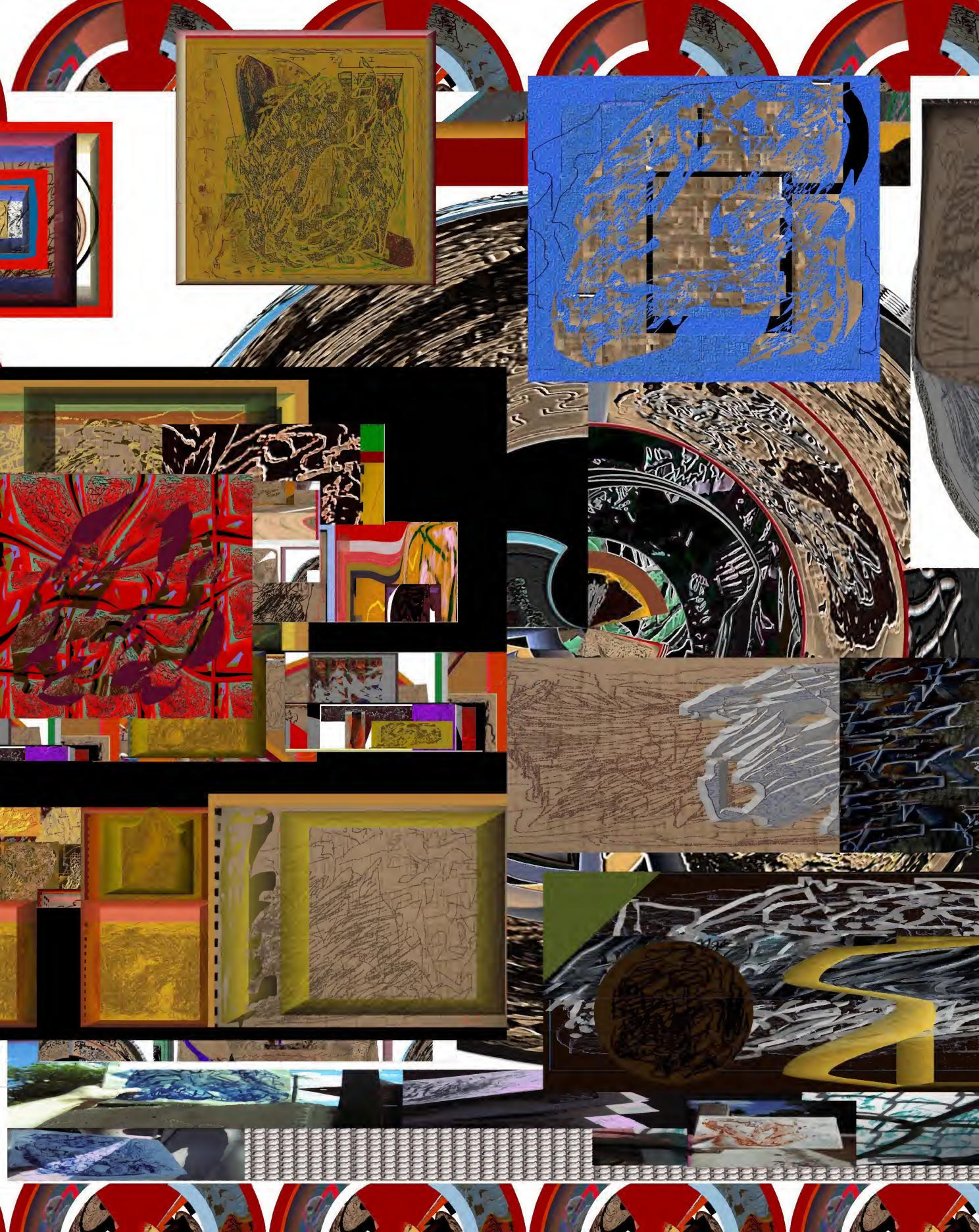


Compression of imbedding function tropes to pressure of hand...

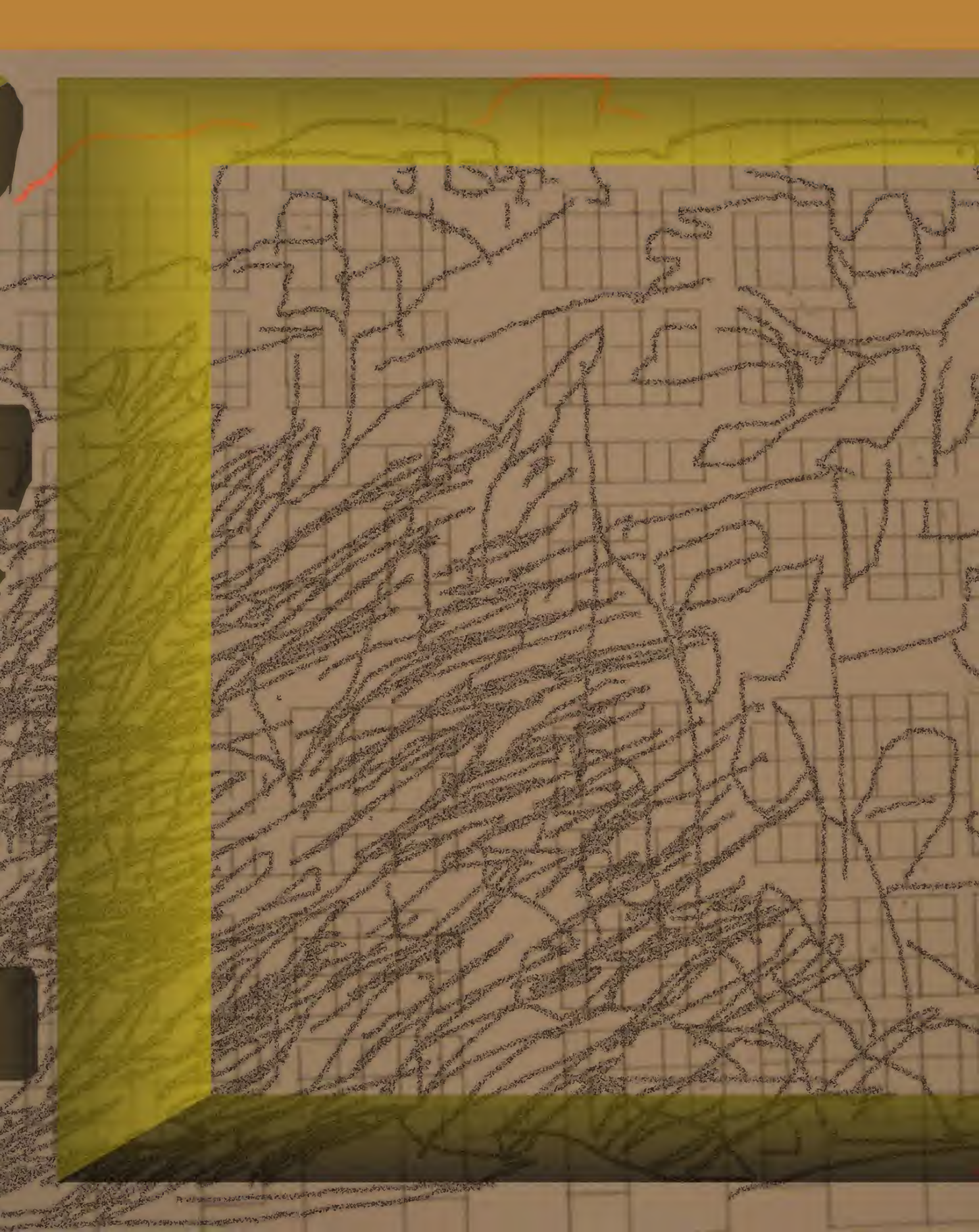


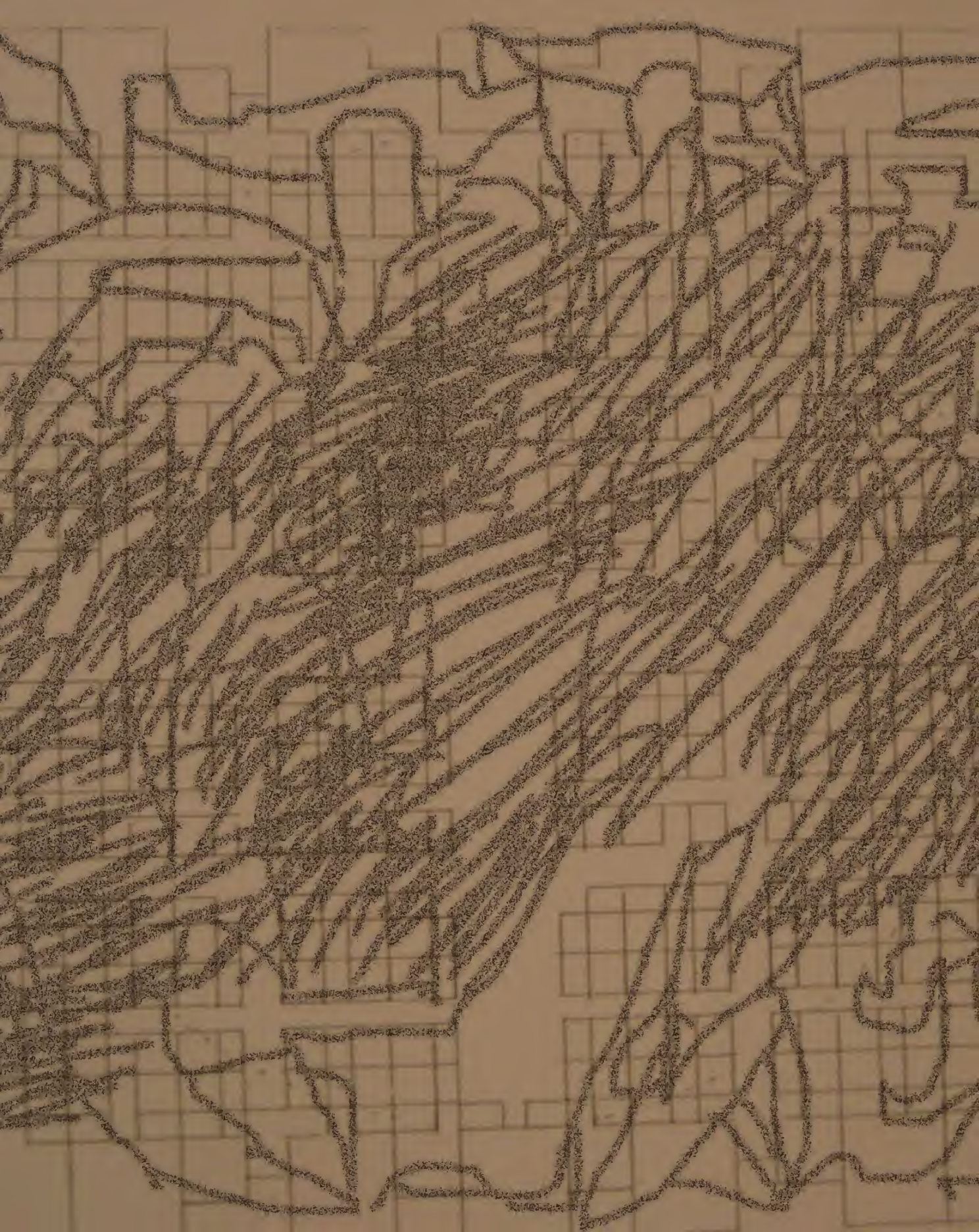




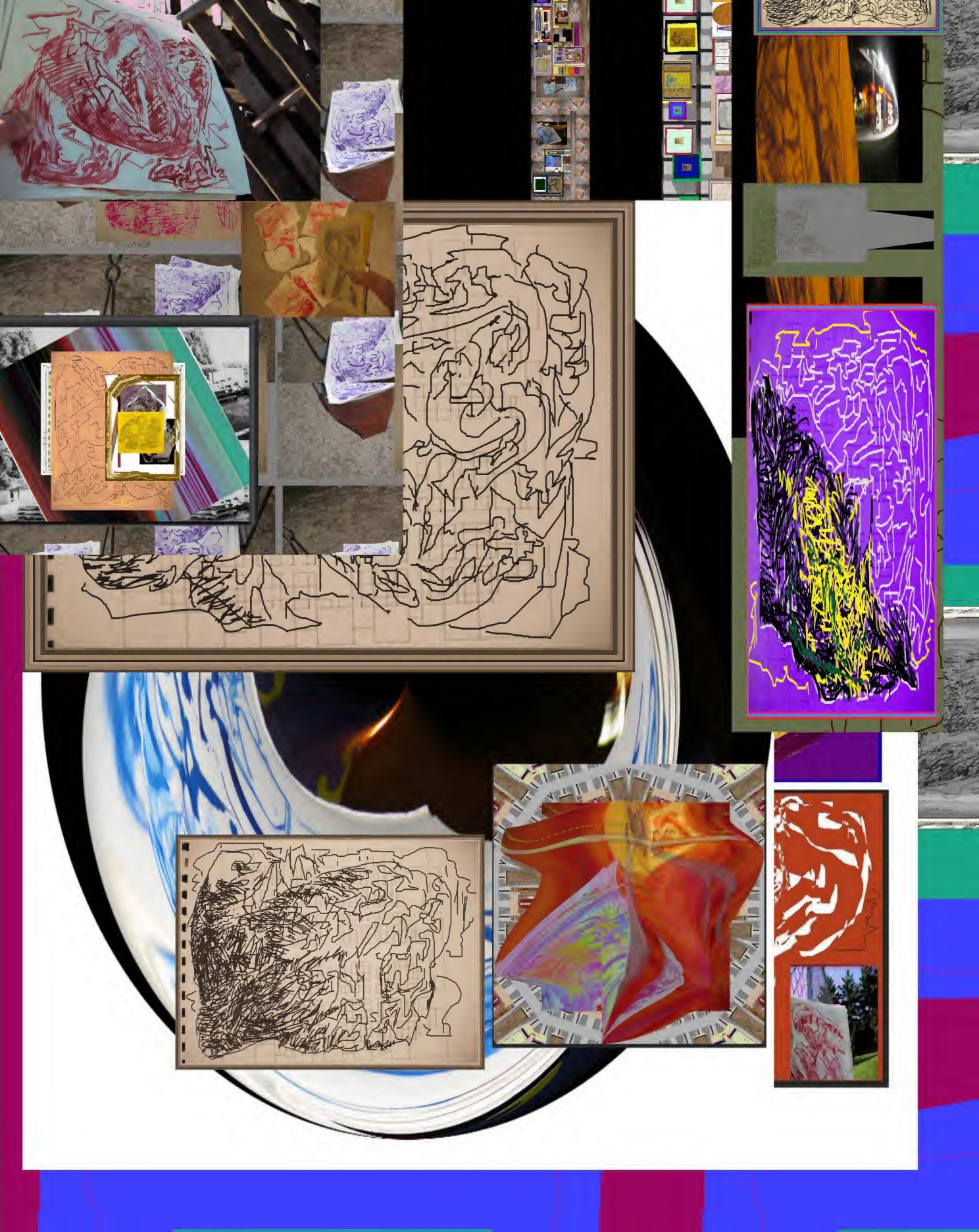


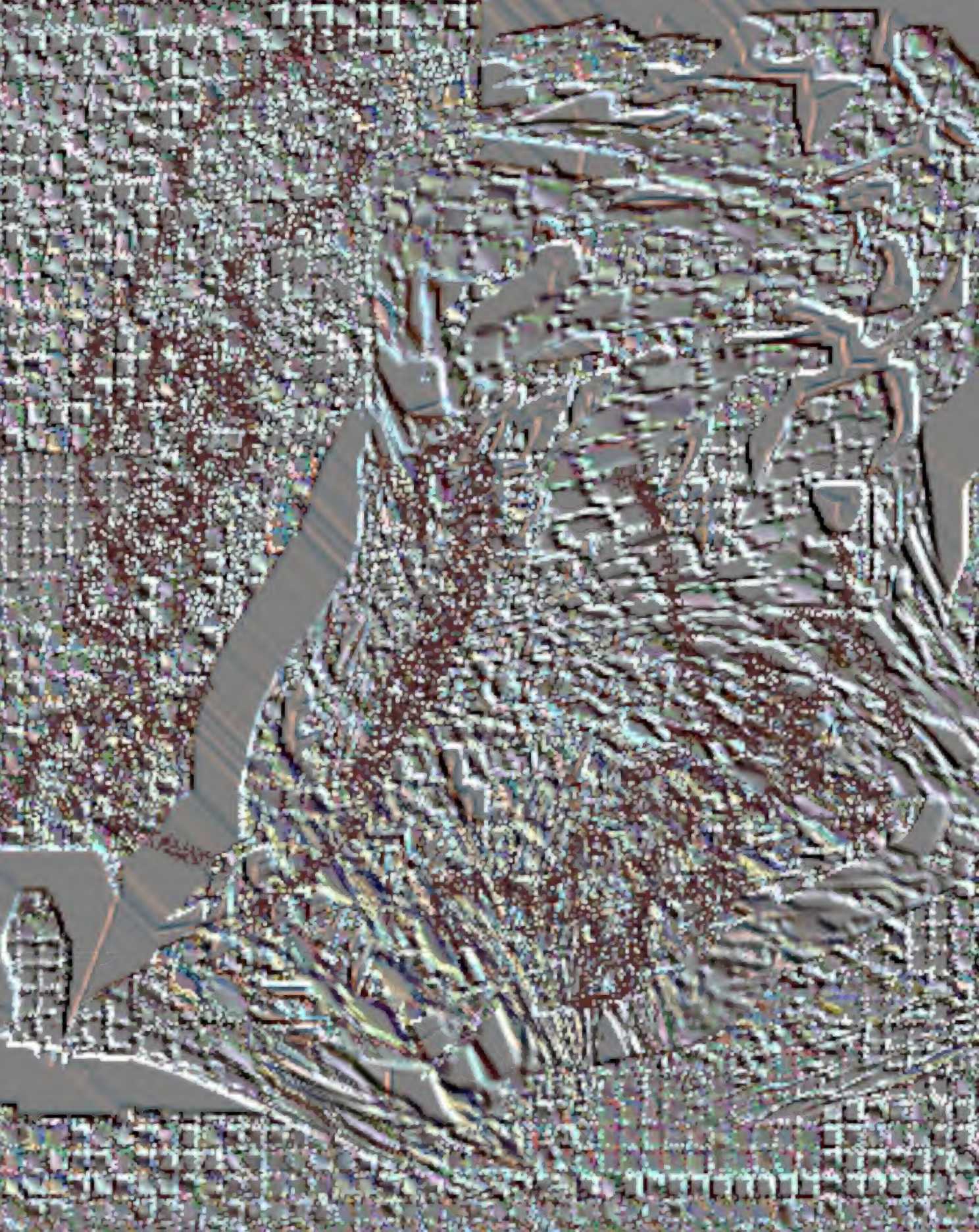


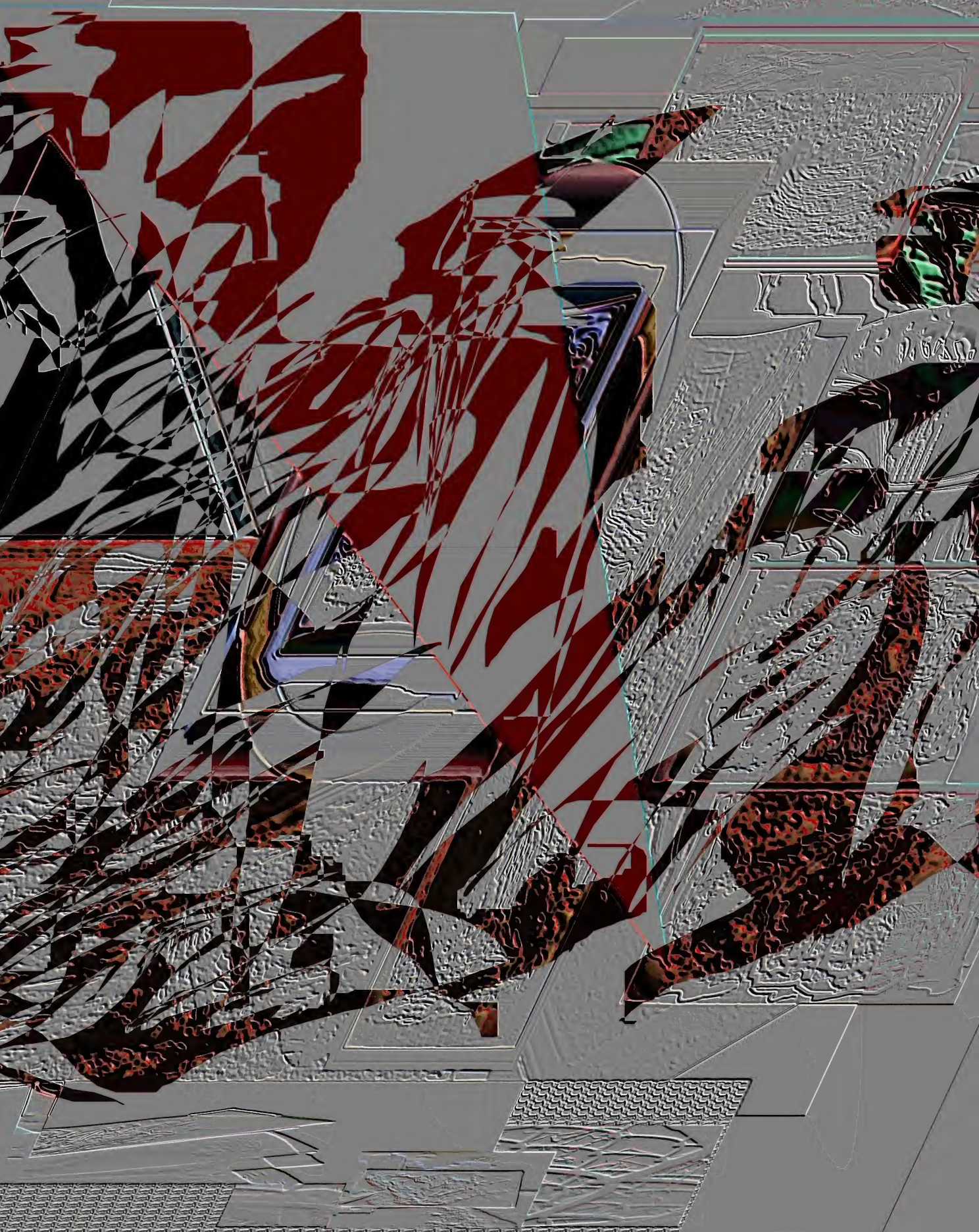








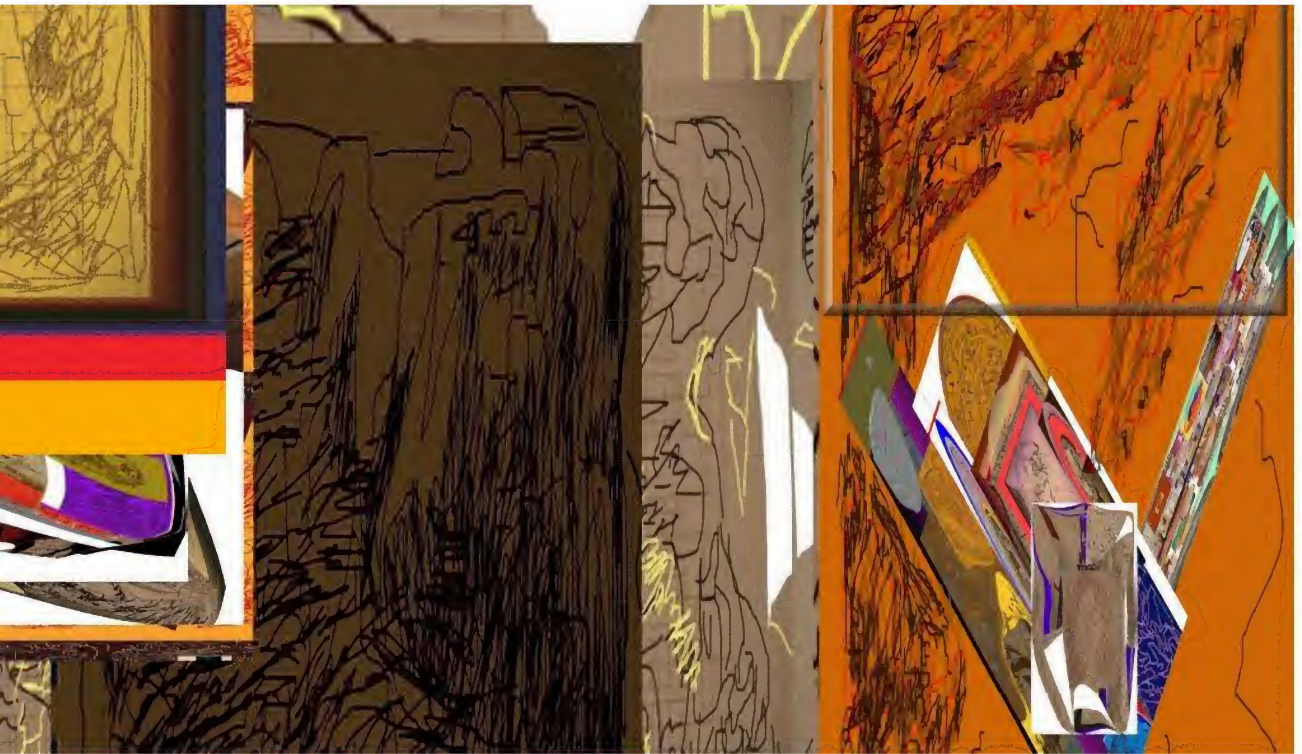




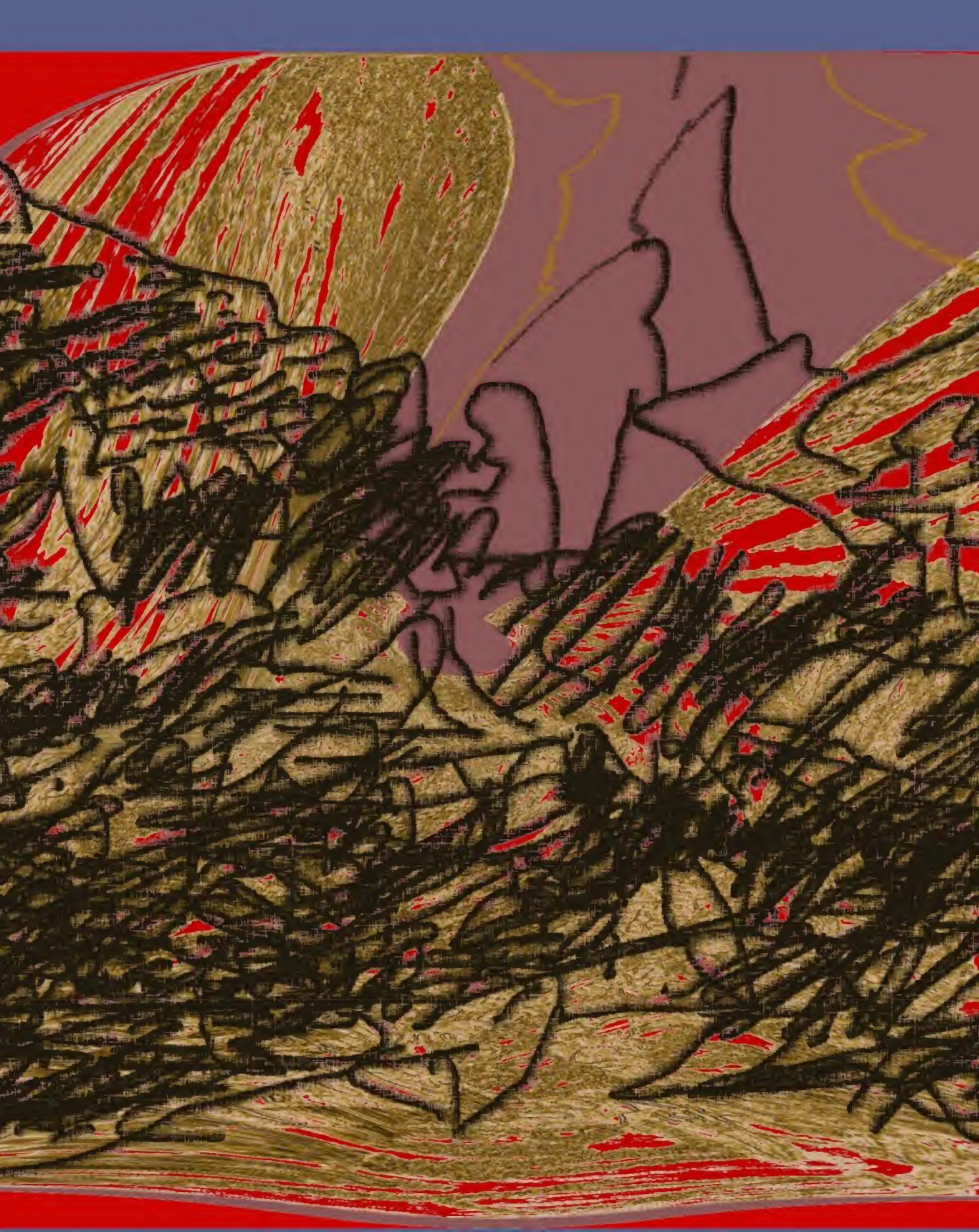


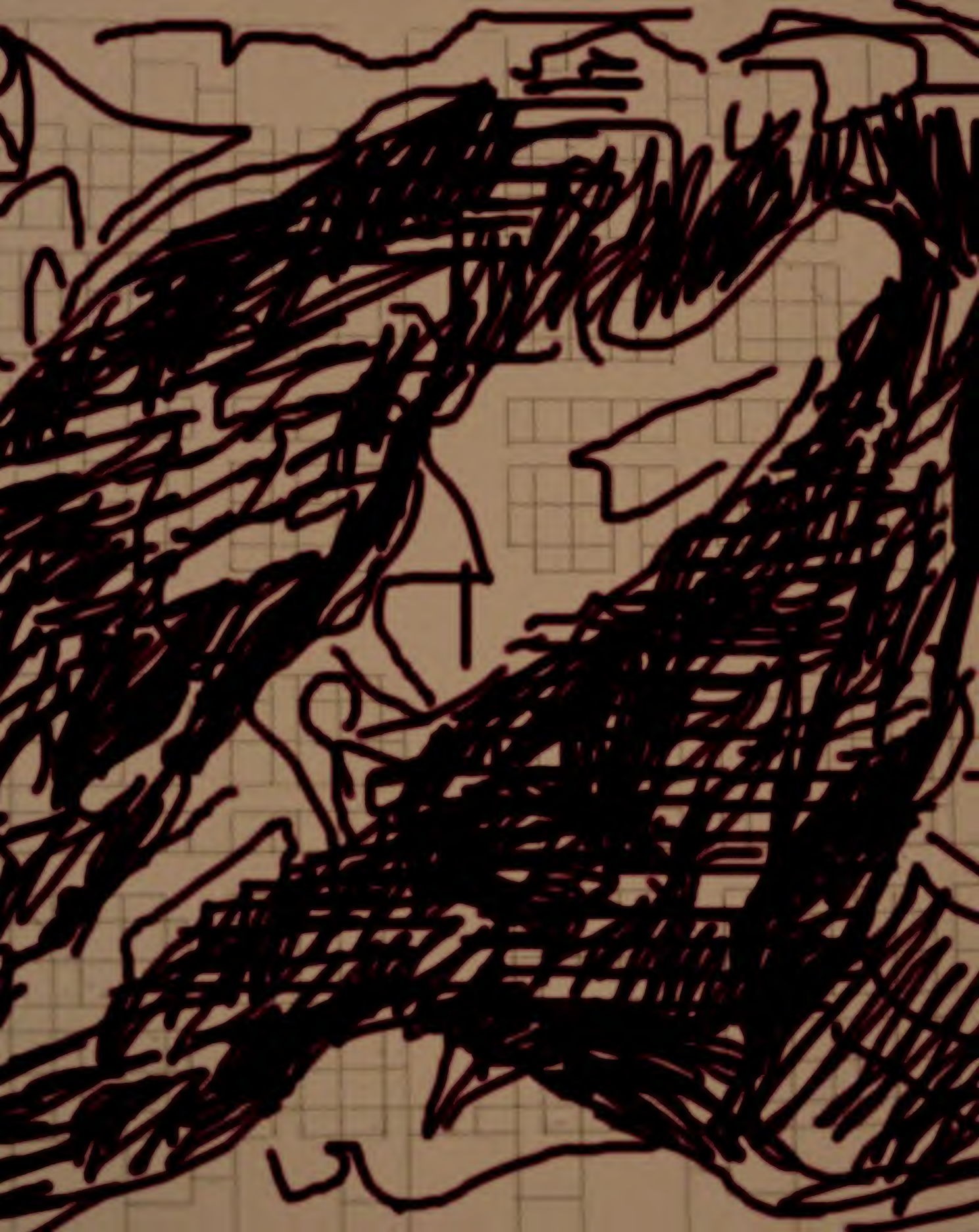


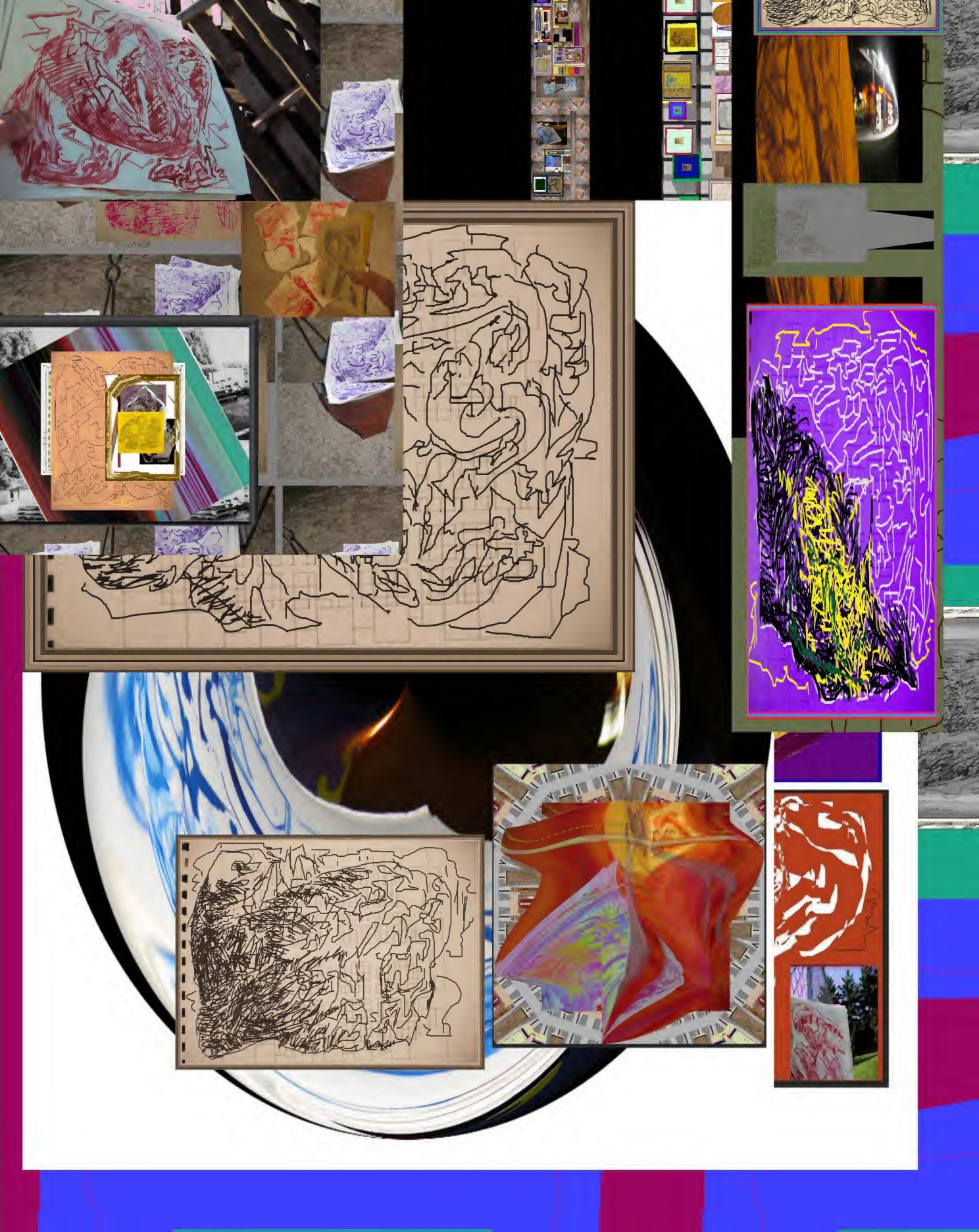


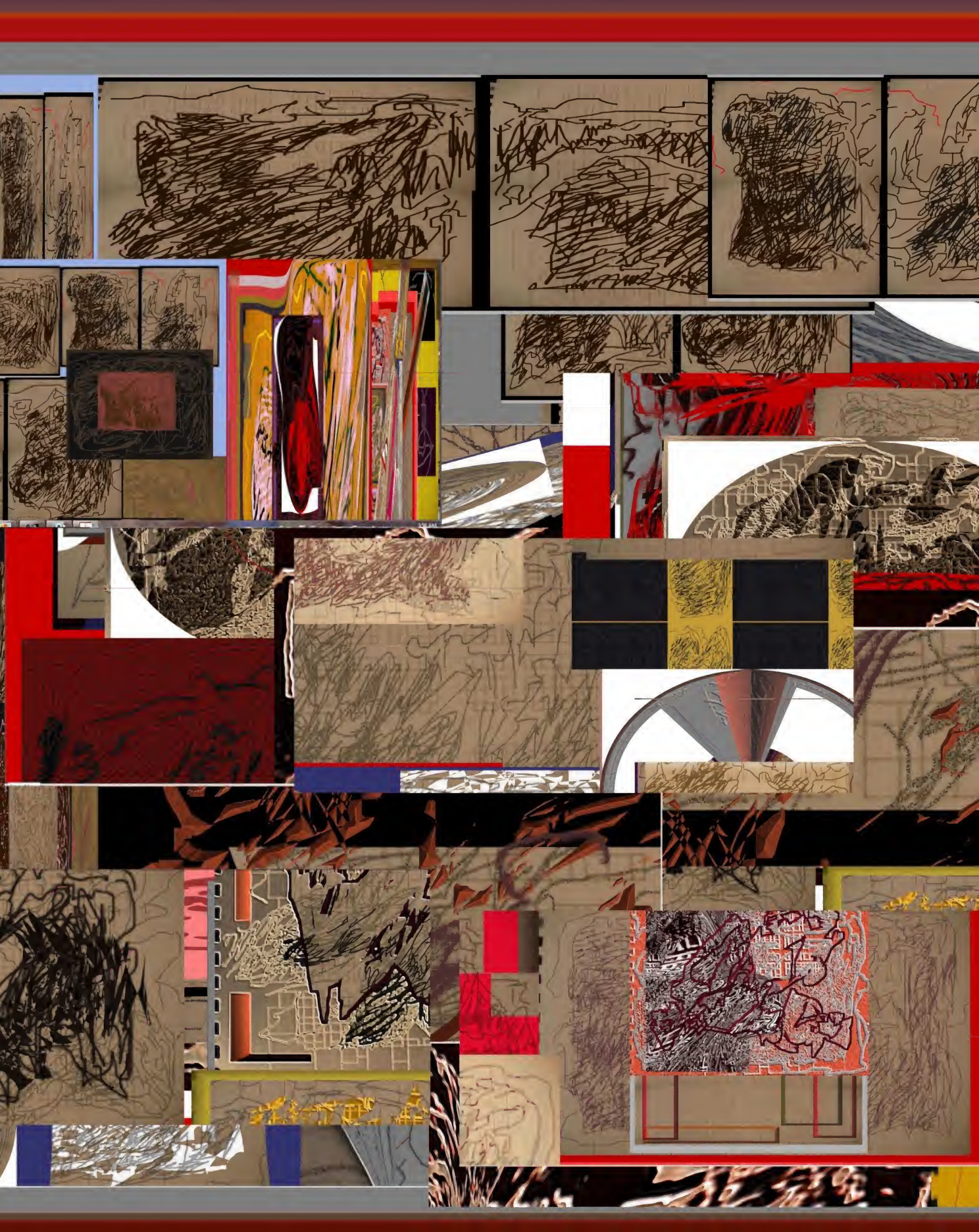


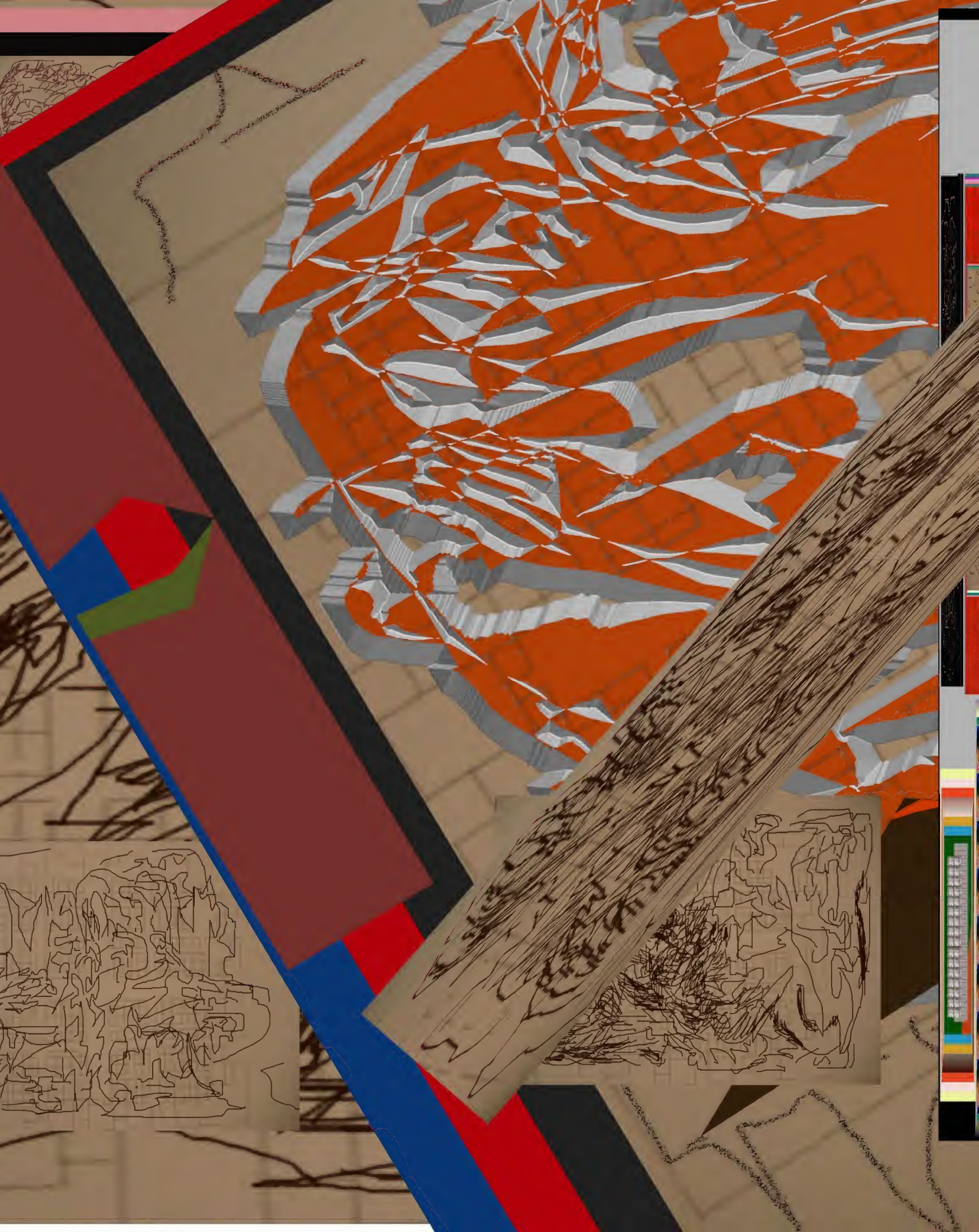


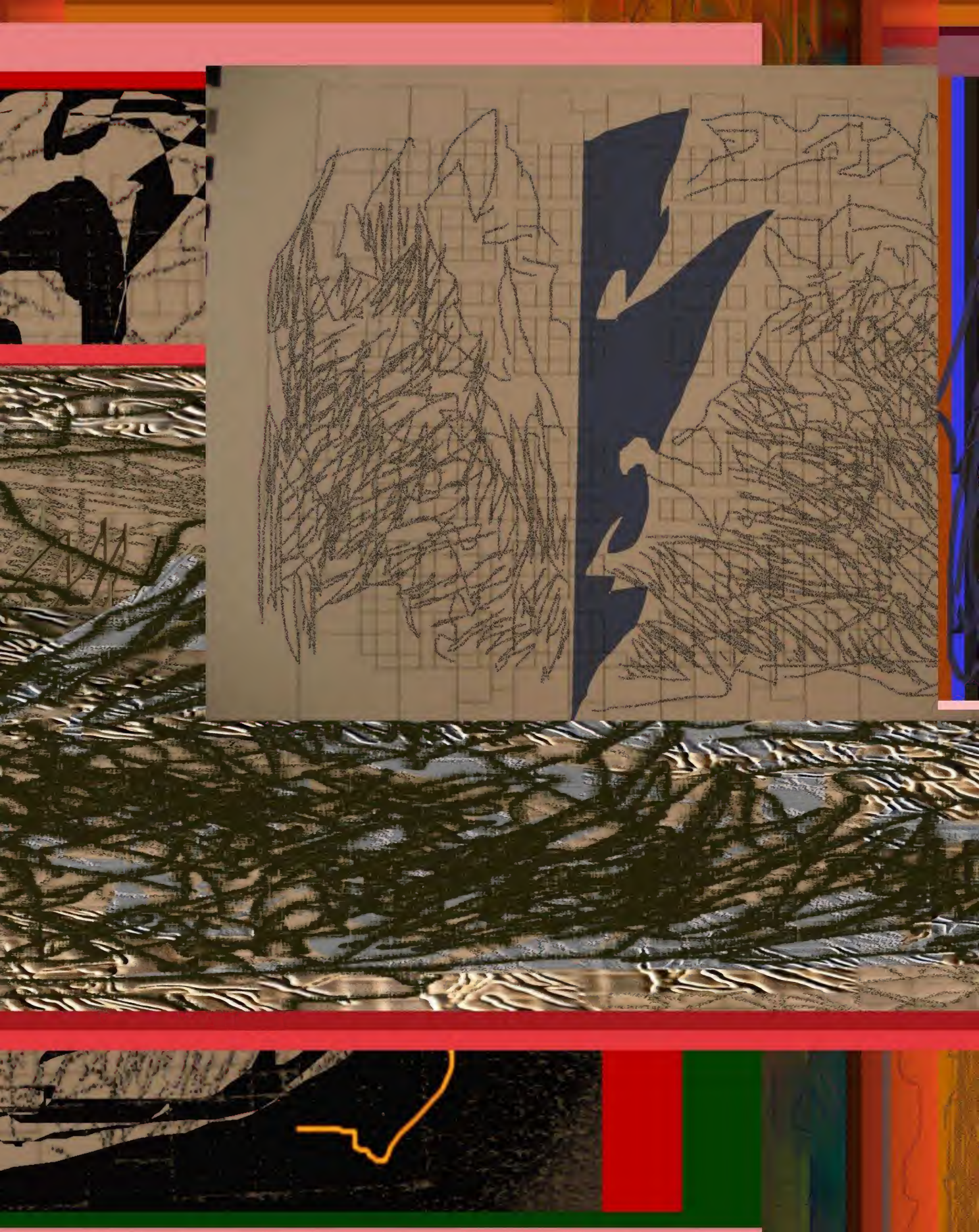


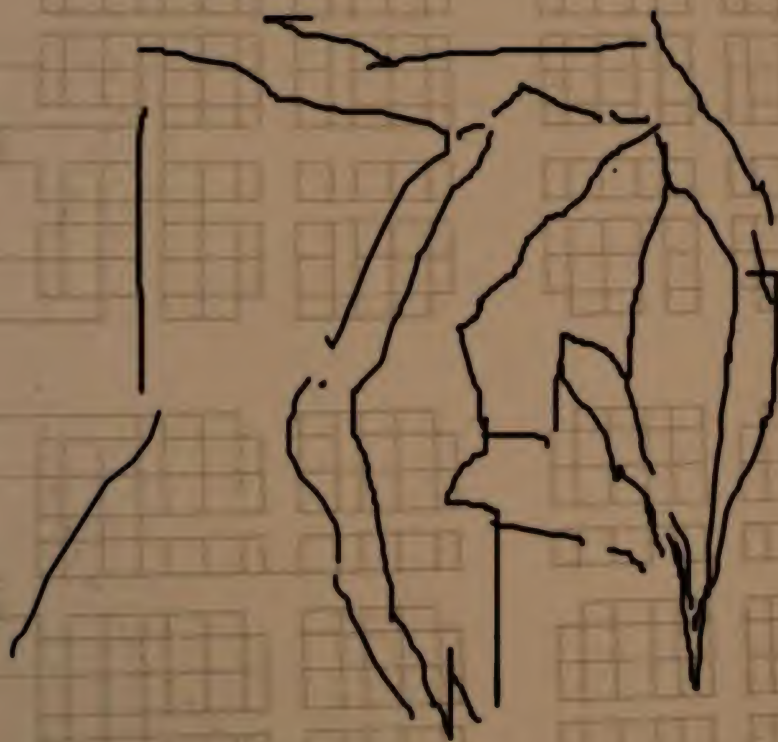




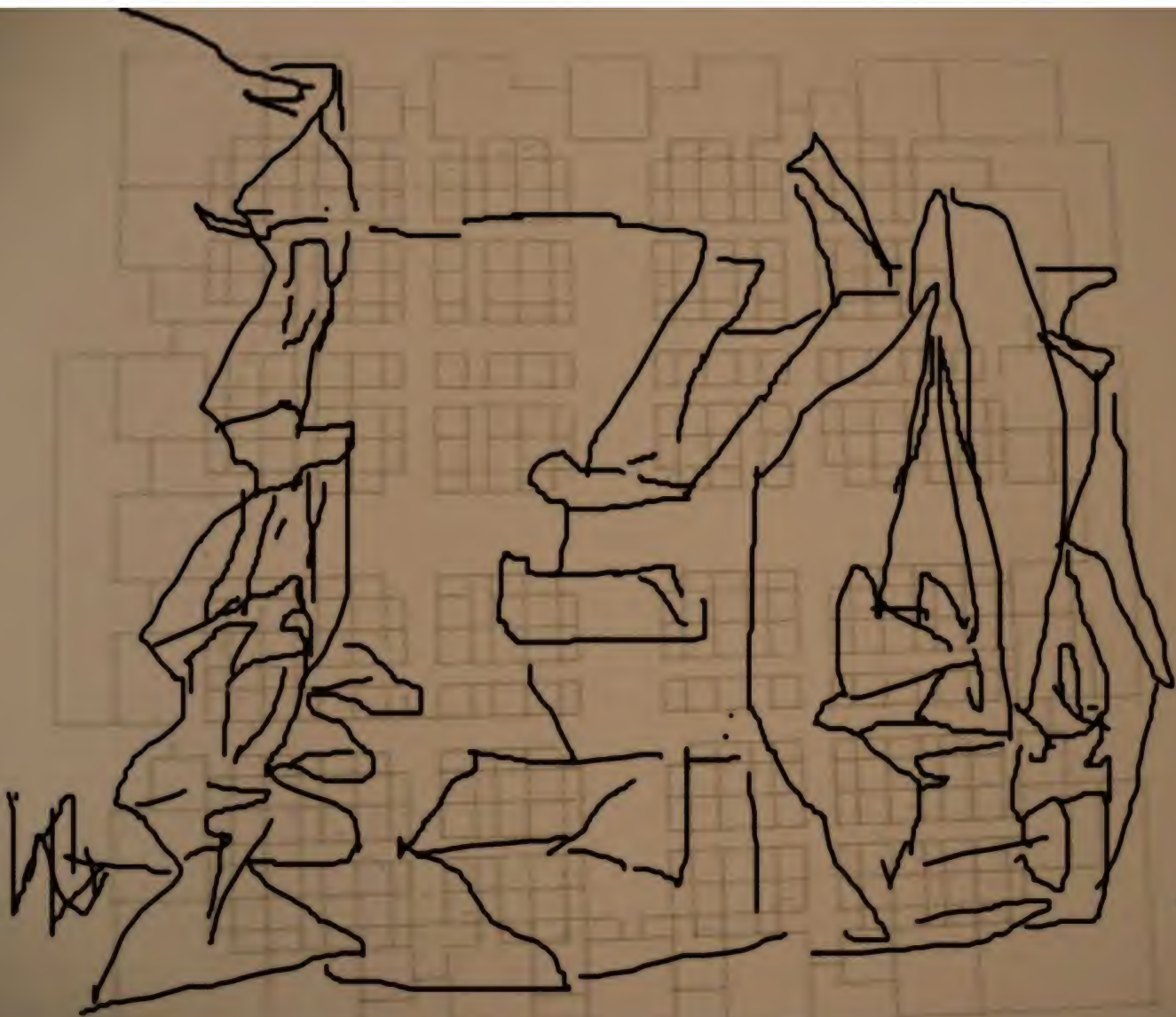




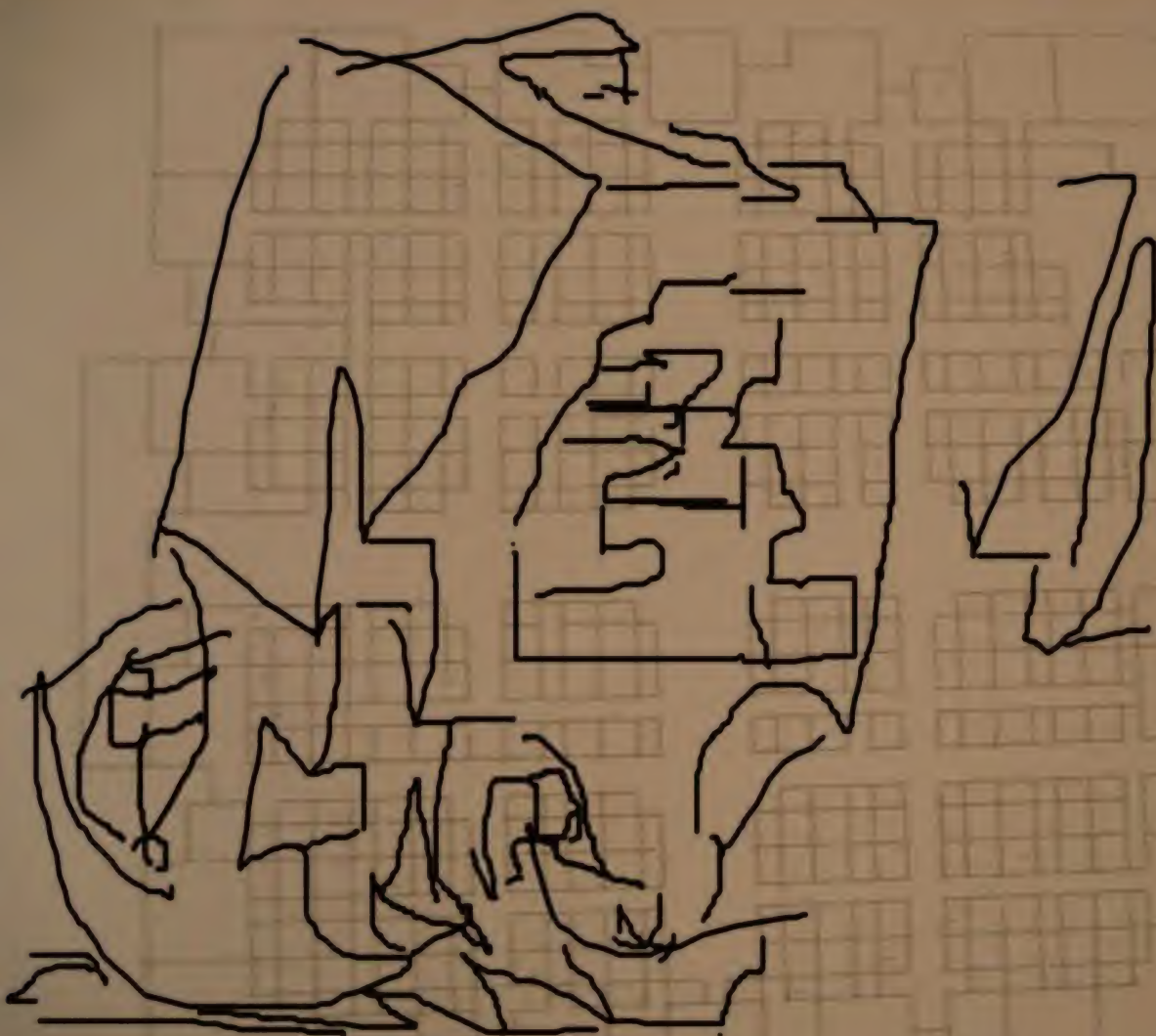


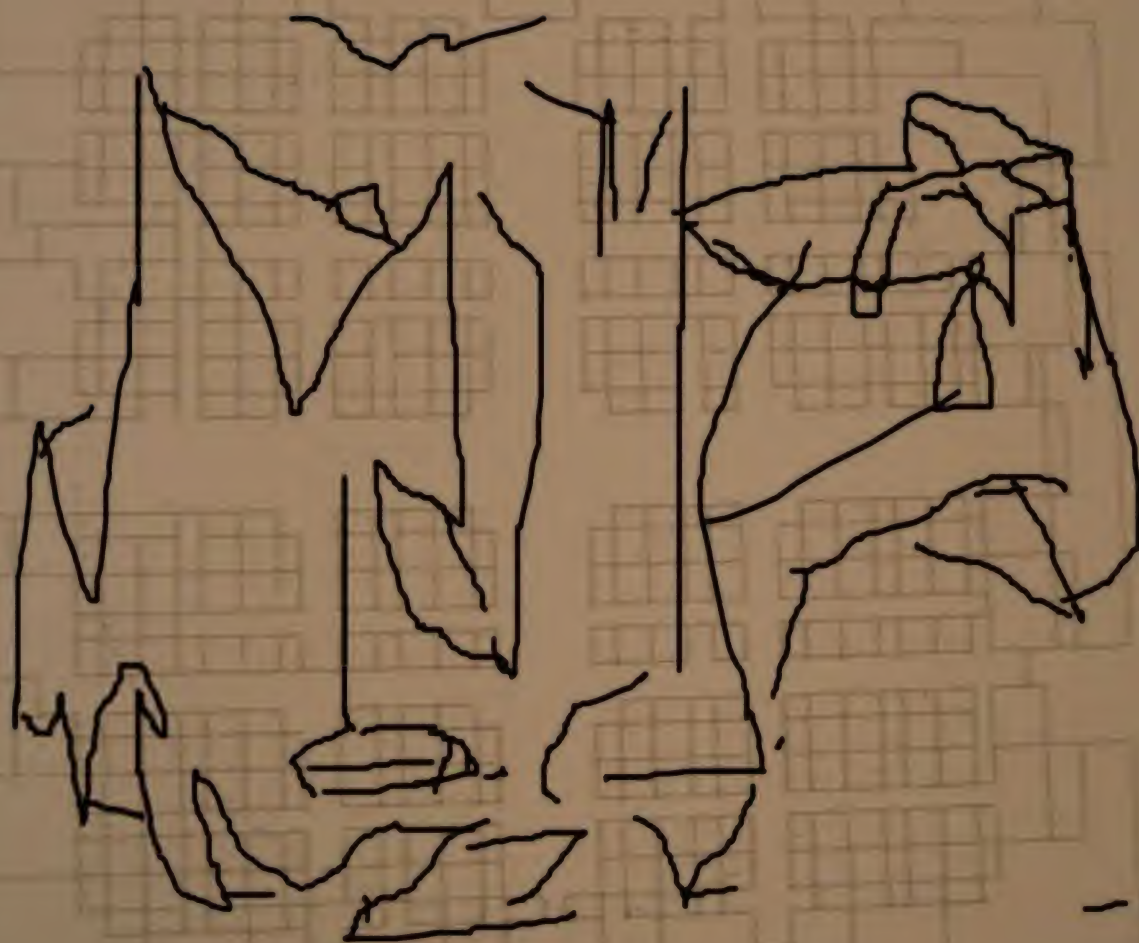


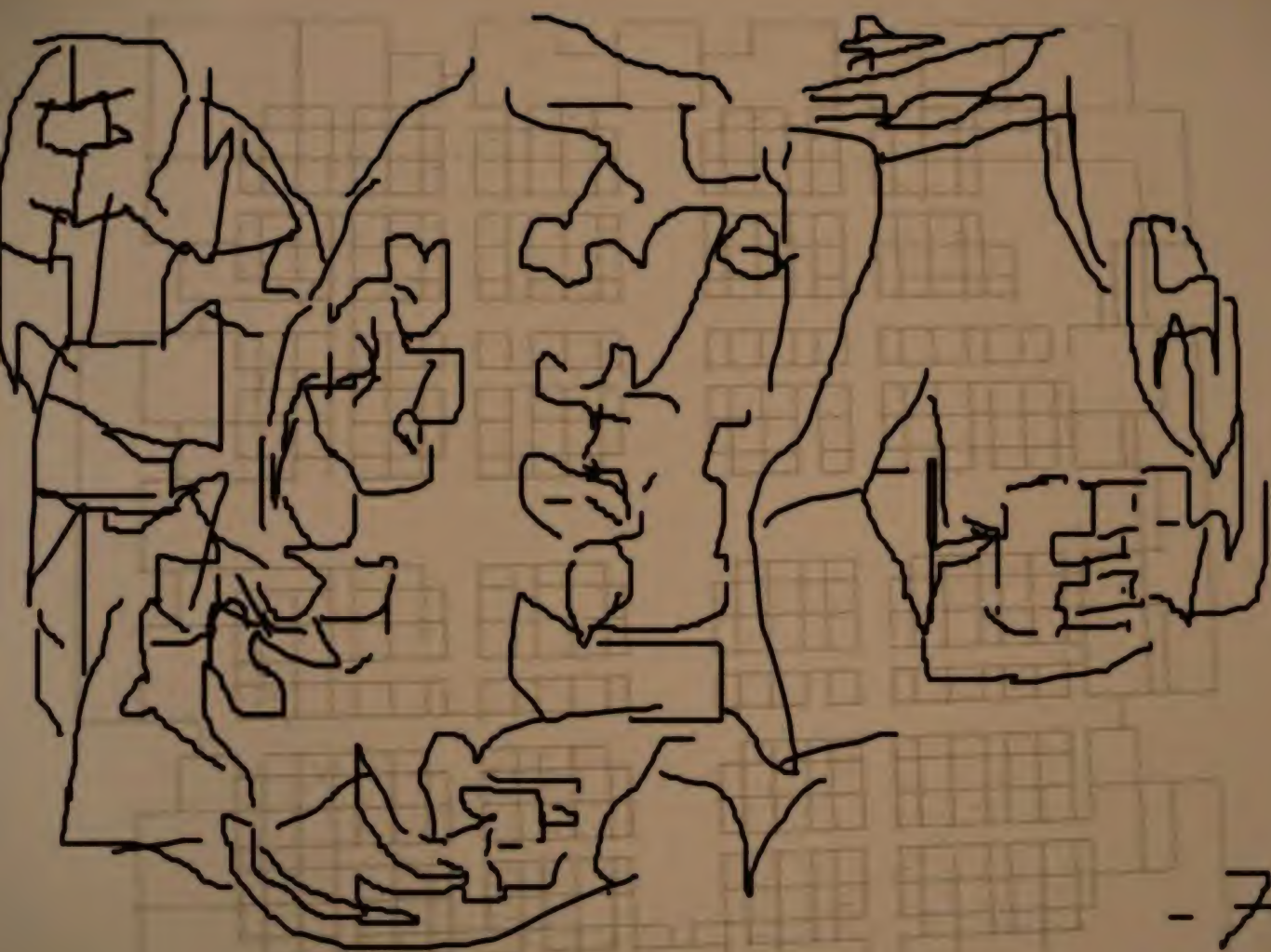






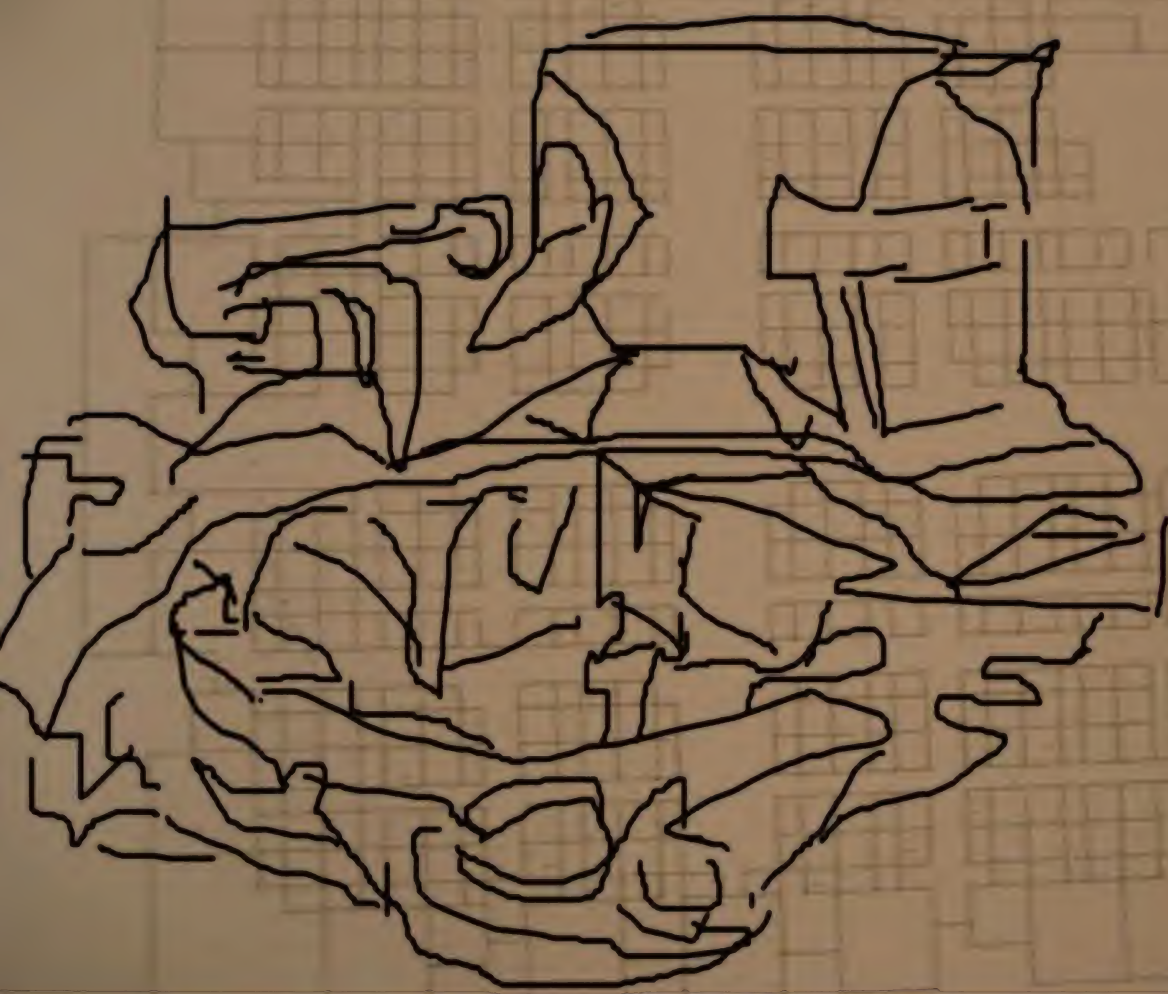




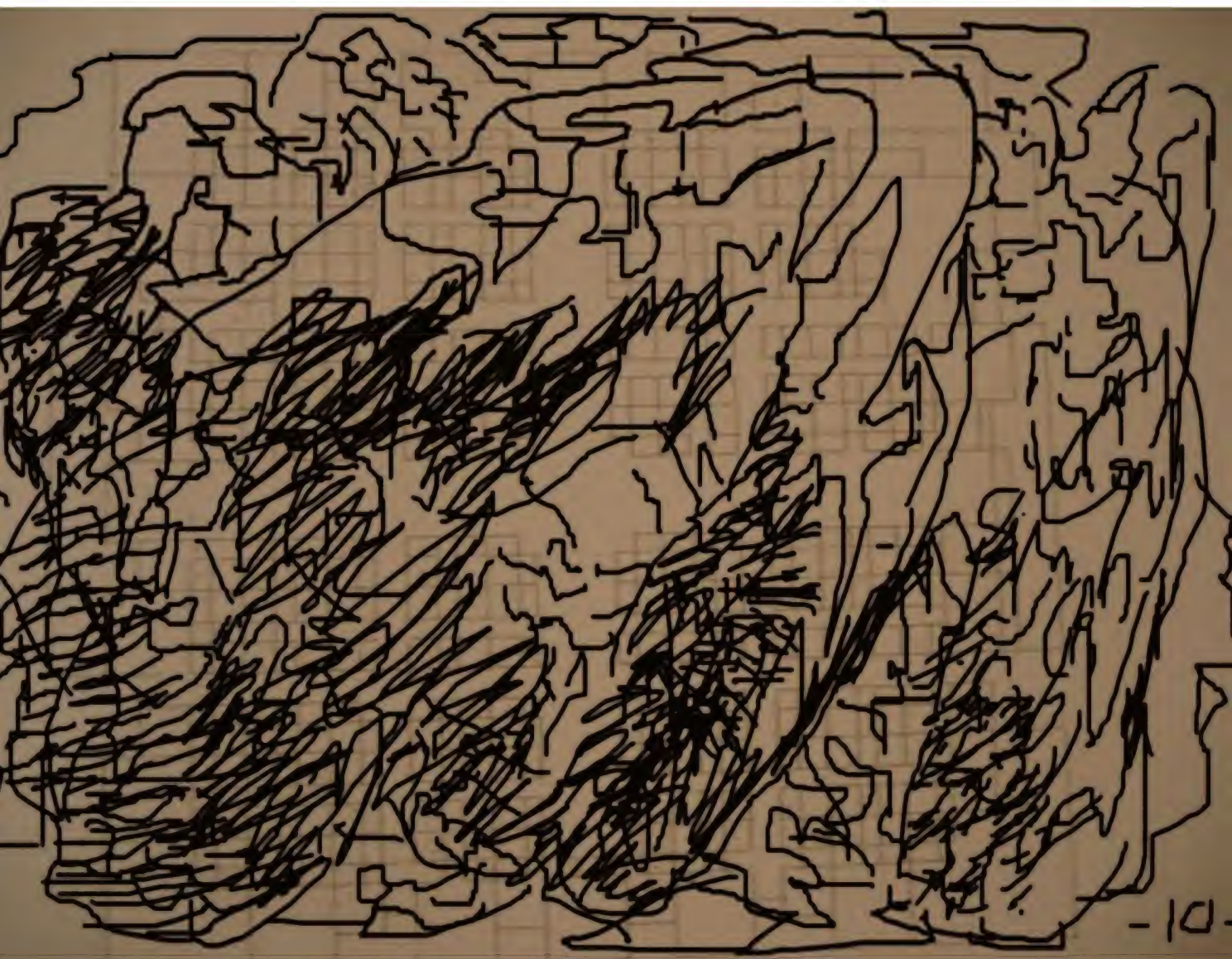


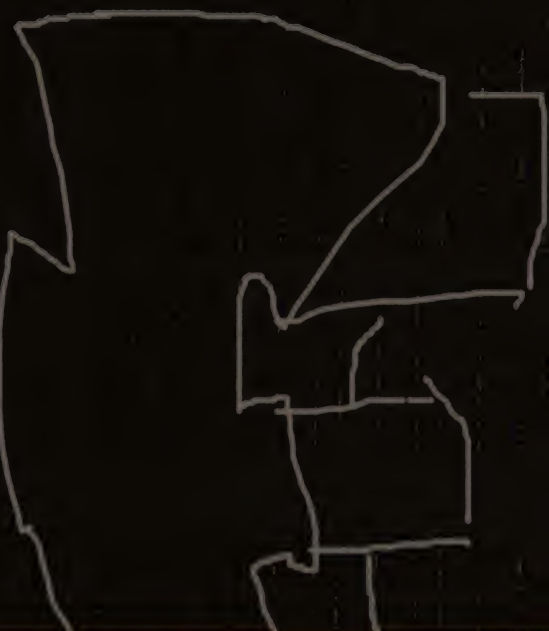


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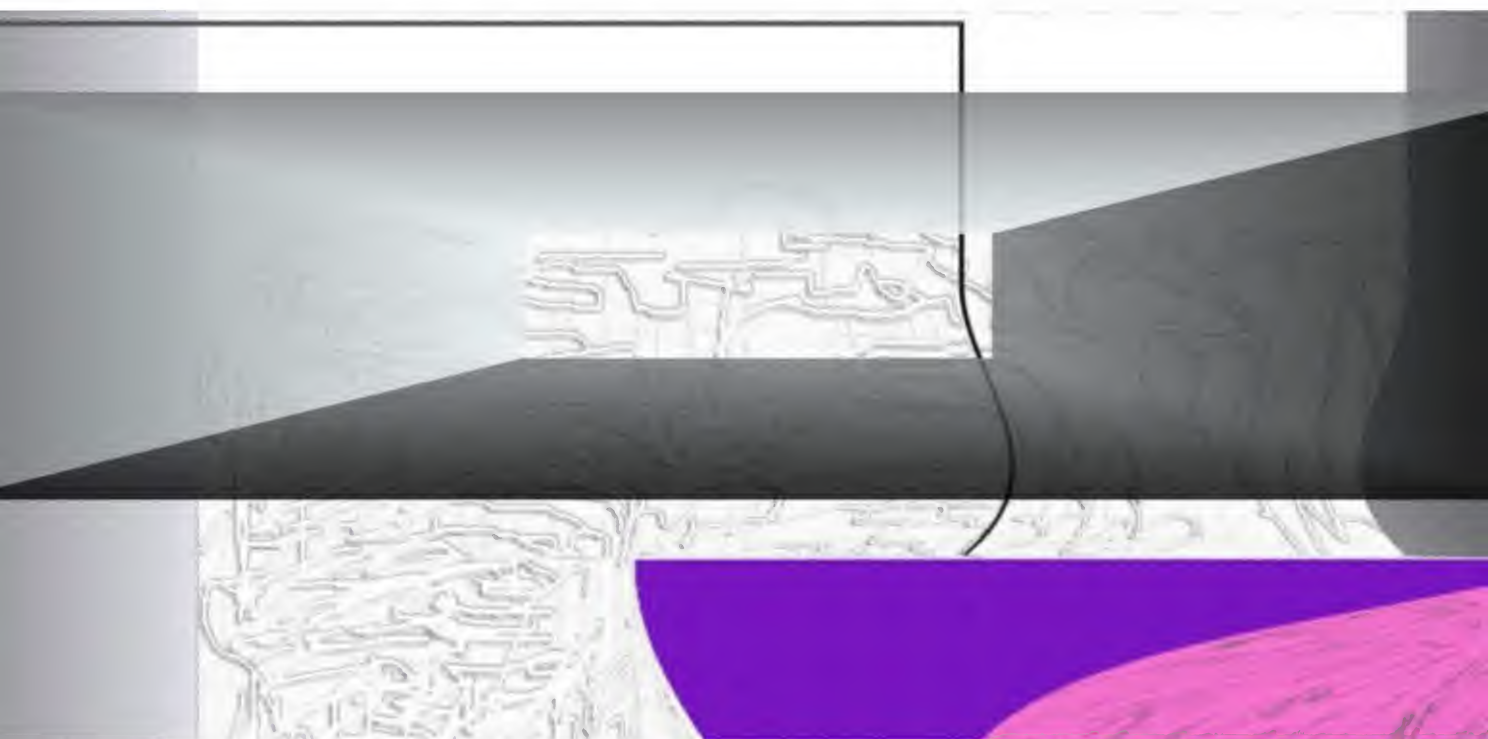
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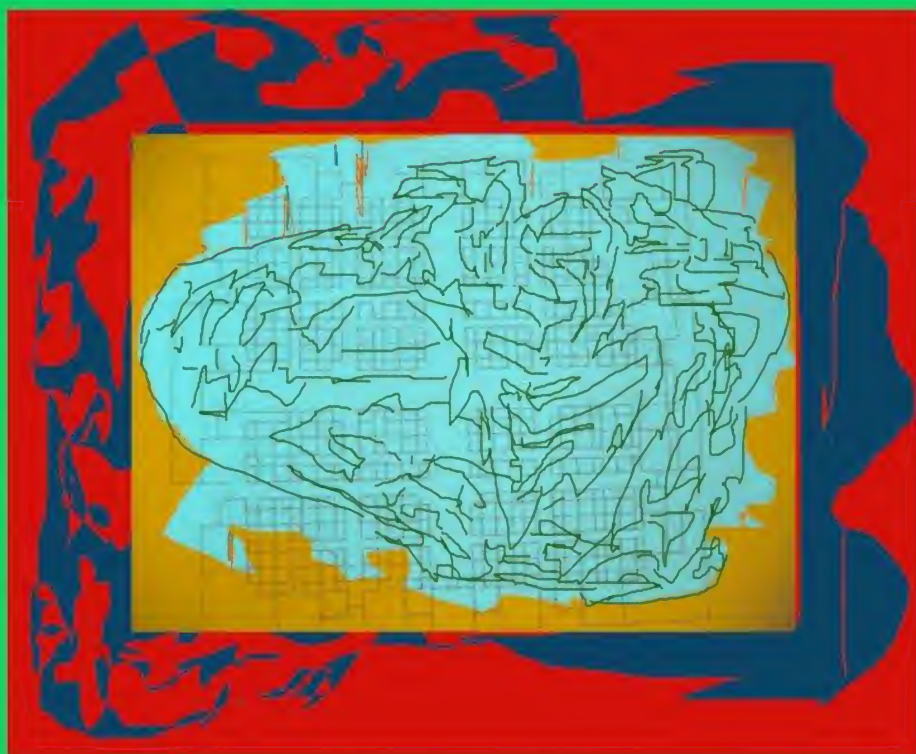




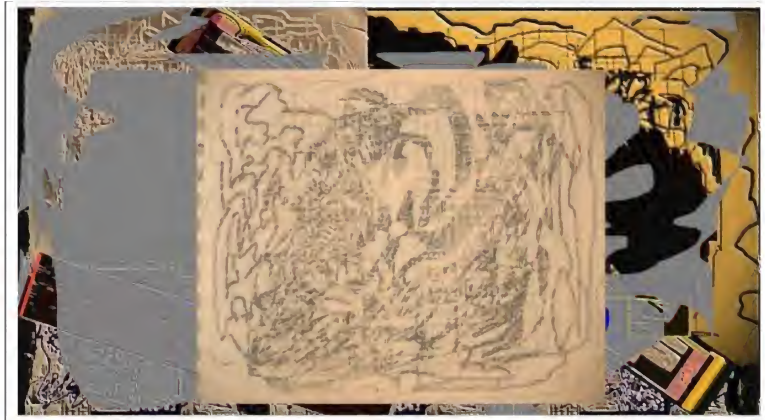
VEATA-6

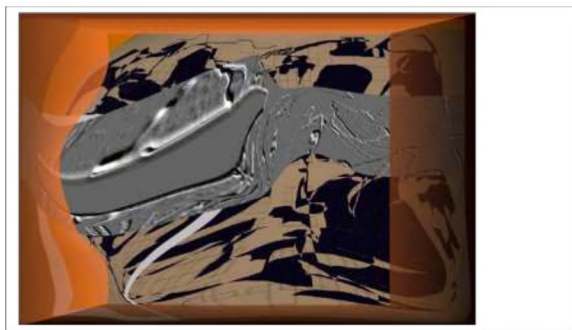


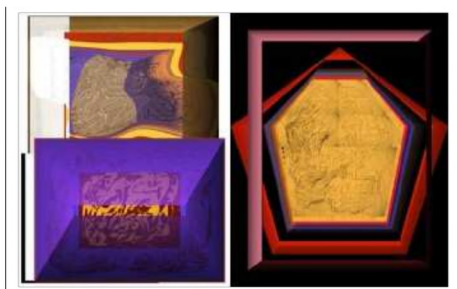


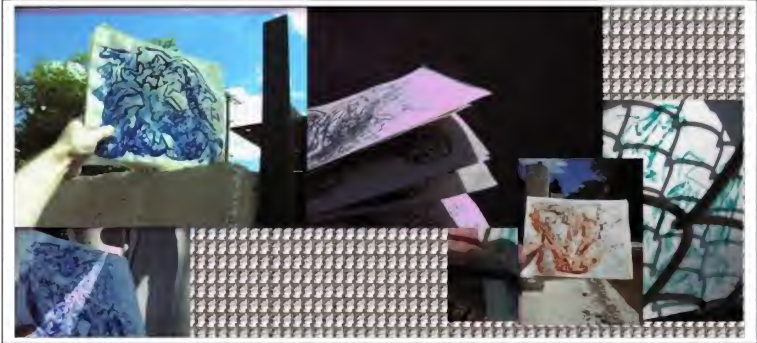


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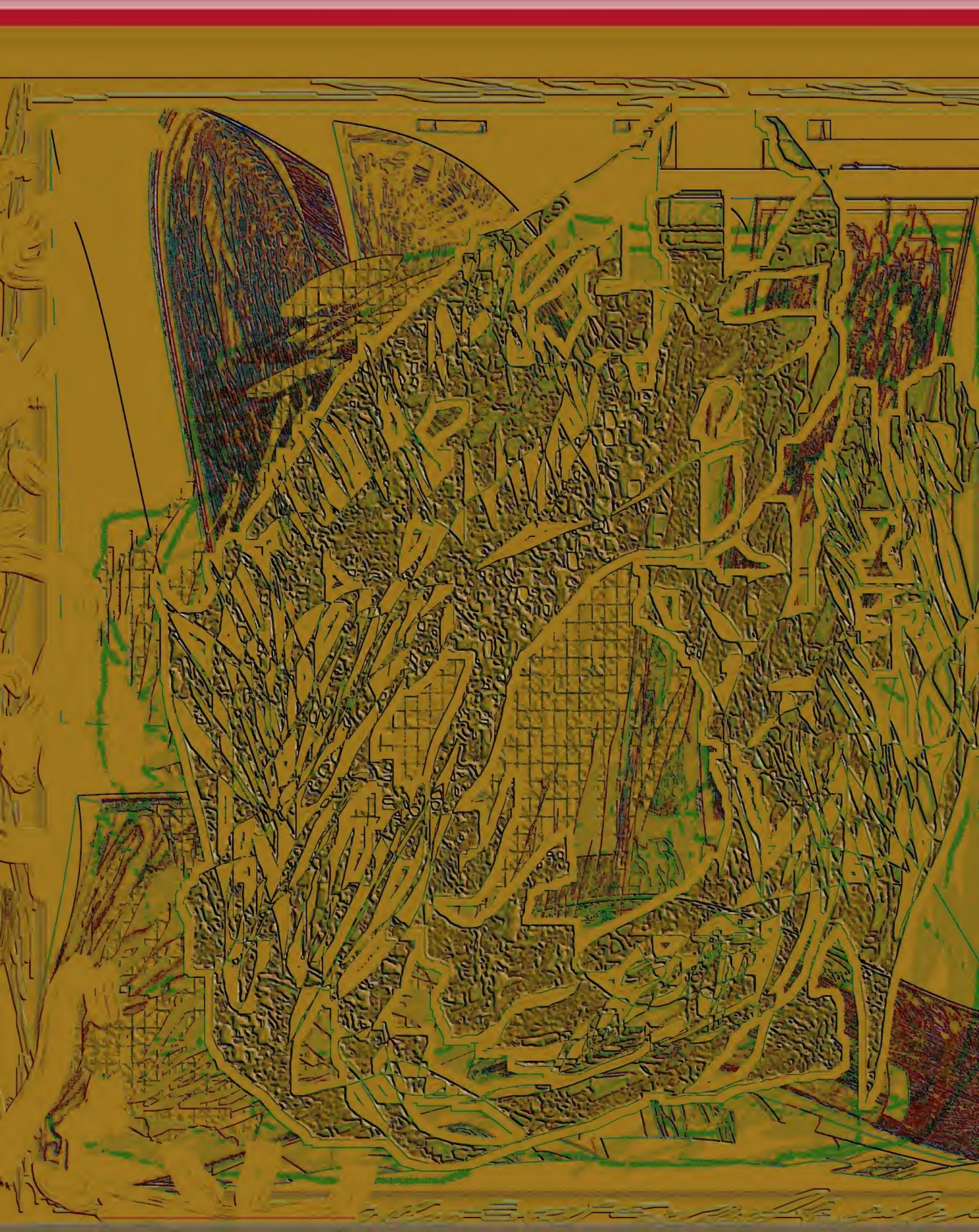


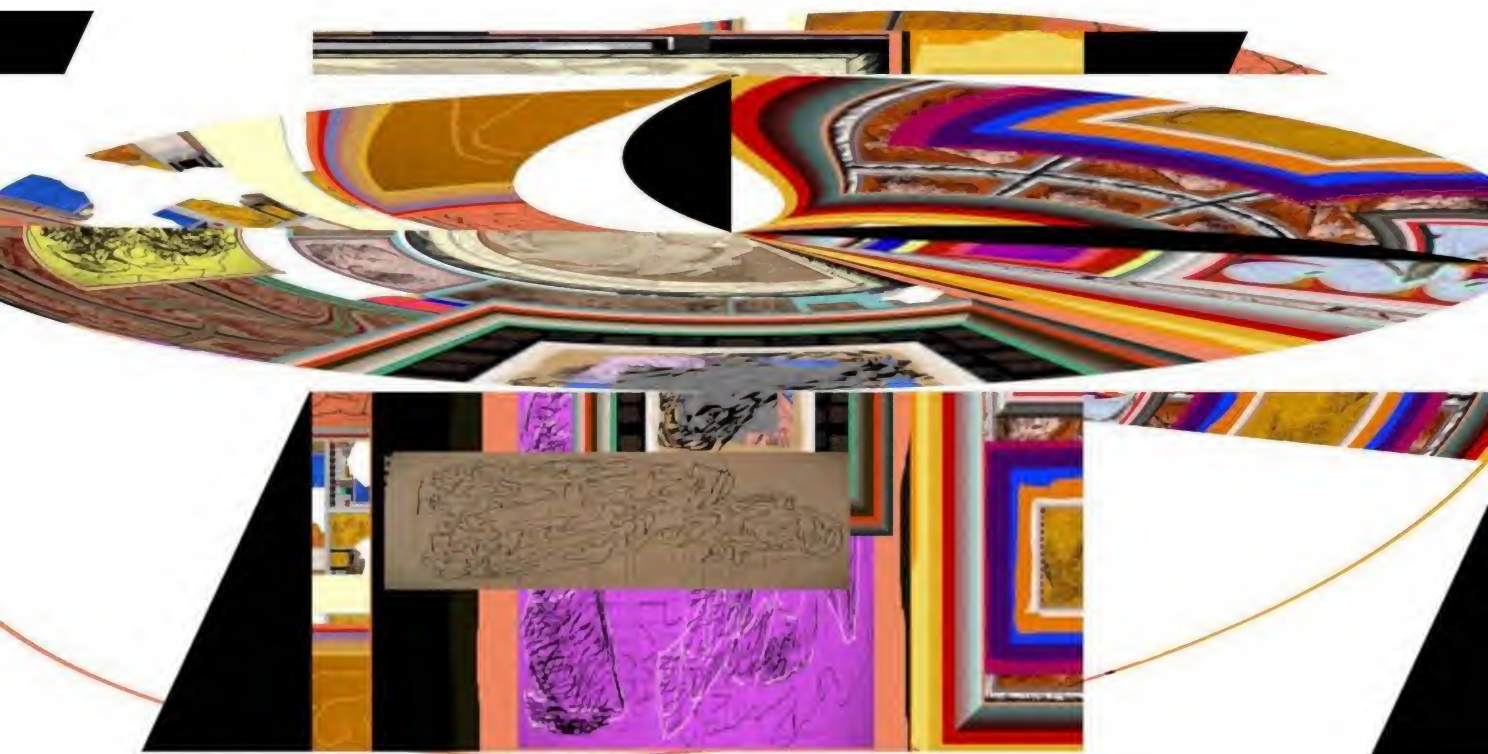


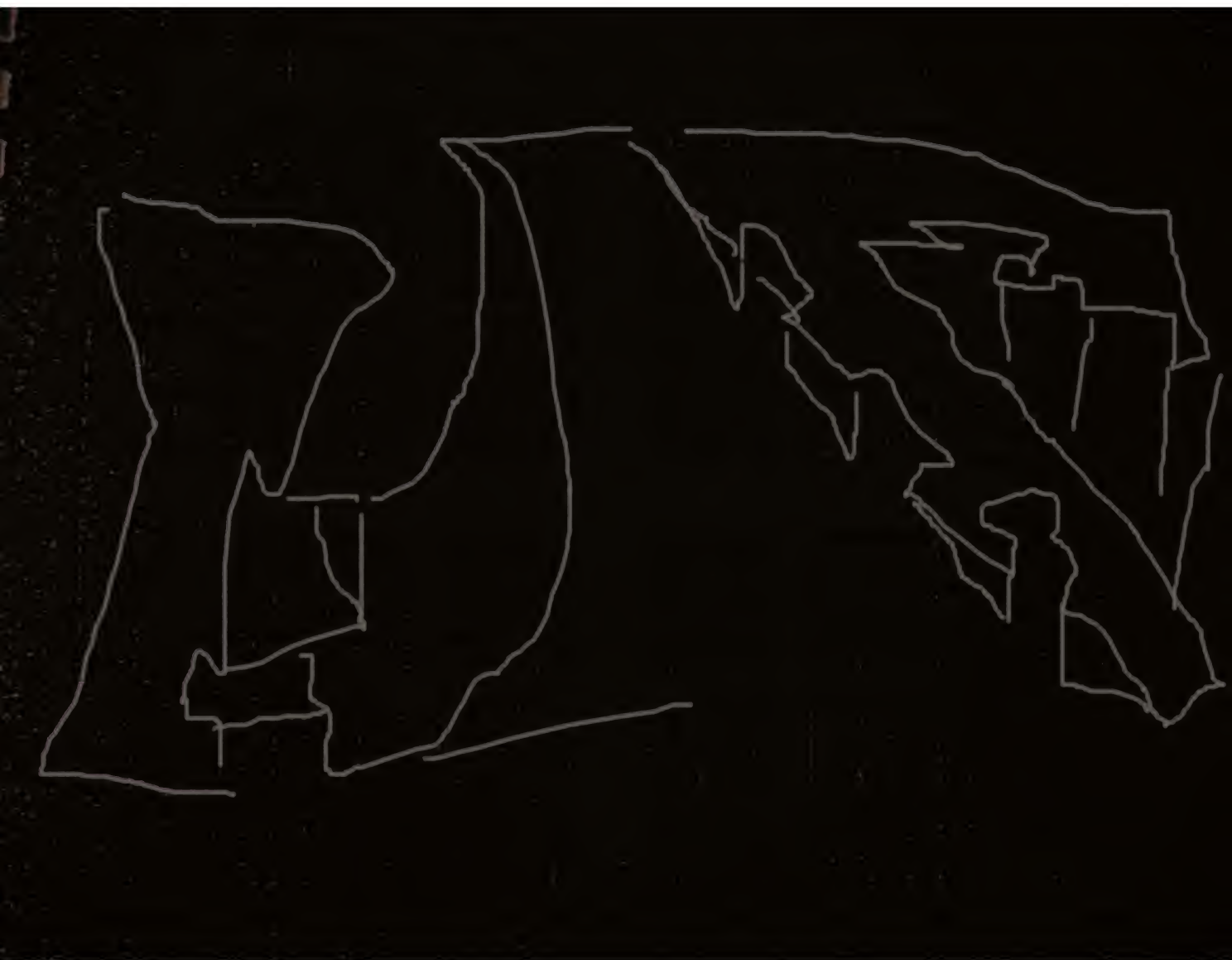




KNOT









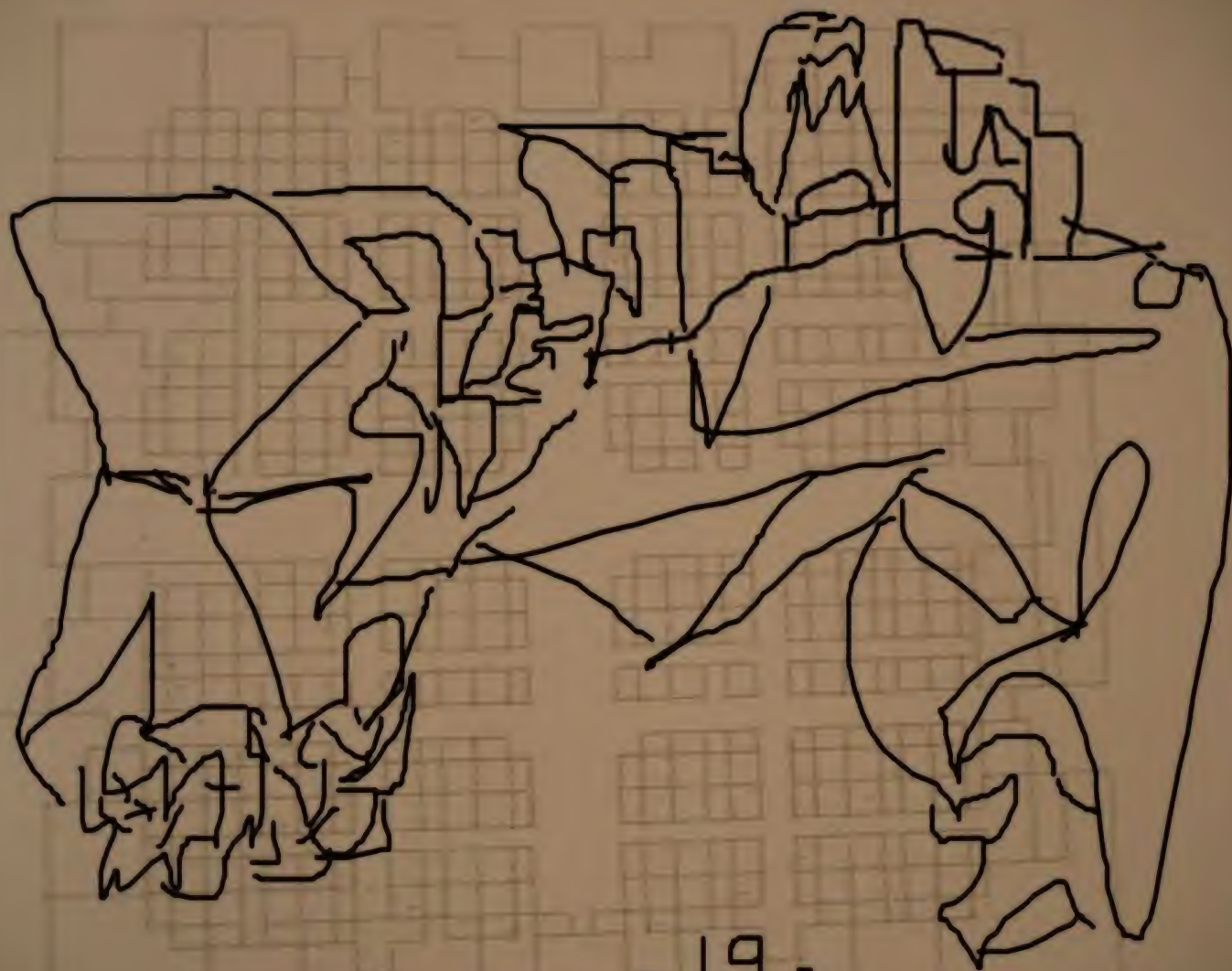








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